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EDNA HUG.

THE MATINEE GIRL.



"I have been married for nearly twenty years, but I have never loved my husband. I have been living a lie. I am going to get a divorce."

You must not think that I contemplate giving you a Laura Jean Libbey novel. Not in this sort of weather. No. I am quoting from a newspaper interview with an actress, a woman of some beauty and some ability. The greatest thing about her is her vanity.

We can always excuse vanity in a woman when she is pretty and admired, and has an adoring husband always at her feet. It seems only natural, and all this cultivates the weed. While you can see the flowers through the weeds it is all right. When the weeds top over and the woman's vanity becomes hysteria, it's all over with her. She is absolutely impossible as friend, sweetheart, wife, mother, sister—any of the roles her womanhood fits her for. Let us, then, beware of over-vanity, my sisters!

We women are all vain, of course. We wouldn't be women if we weren't. Men, nor women either, would not amount to much without that pinch of conceit that Shakespeare says is the salt of life. When we go upon the stage, and hear the applause, and get the bouquets, we get so salty that we are nearly pickled.

Lillian Bell, the Chicago girl, once wrote: "When a woman begins to receive praise for anything in the catalogue, from the shape of her shoulder blade to the flakiness of her pie crust, she ought to kneel down morning and night and pray that it doesn't make her vain." Those aren't the exact words, but it was to that effect.

Flattery—too much of it—acts on a woman's brain as too many cigarettes do on a man's. It changes her entire perspective.

I know a pretty girl who is the idol of an adoring aunt. For years the aunt has been giving the girl this sort of thing:

"You are a very beautiful girl, and you will receive much attention and admiration naturally," etc., etc.

Now this girl has changed from a natural, happy, spirited young woman into a wildly-conceited young person who, in church, in restaurants, hotels or street cars, constantly poses and imagines that people are transfixed by her beauty. She's also on the stage.

But to return to the lady who is living a lie. It is always a delicate matter to monkey with the emotions of other folks in a critical way.

But despite the canker-worm which we have all heard eat at the heart of the rose, there are certain things we can take for granted. Women rarely keep their good looks, and their pounds and their appetites and their love for dress if sorrow is gnawing at their souls.

Take a woman who has experienced nearly a quarter of a century of wedded life and retained all of these—it is safe to say that her suffering has been largely superficial.

Sorrow leaves pitiful lashes and scars on a woman. You can read it in her eyes, her manner, her walk, her voice. Men laugh off their woes, or cremate them in the furnace of their passions; but women bend under the burden.

A woman makes a discovery—or, rather, makes an announcement—that she does not love her husband after twenty years. He is good, she says; he is kind, he has provided for her and her children and his—but she can bear it no longer. She has been living a lie!

The Matinee Girl knows of just three women with this story to tell. Each is vain to blindness. The men they married were good enough to live with for a number of years—good enough to buy them pretty gowns and jewels, and send them to the seaside and the mountains in Summer, to give them beautiful homes and servants as their means allowed—but suddenly they begin to whine: "Yes, but I don't love him!"

They are not girls, mind you, but mature women. Their attractiveness has been augmented by the setting that their husbands have provided—most frequently it has won them the admiration of some silk-socked young man who doesn't make enough money in a year to pay for their gloves. But the silk-socked young man knows how to say pretty things to them and to sympathize with them and tell them how they have wasted themselves on their husbands.

One of the women I speak of was a divorced woman who married a man younger than herself who adored her and who was her superior in every way. His health failed somewhat—these women have a good deal of the vampire in them—and now this woman, instead of feeling grateful for the love and the joy and the peace of home that has come to her after the storm and stress of her life, goes about whining, "My life is a perfect sacrifice. We go nowhere!"

There is none of us who doesn't want to be happy. We feel it is our right. But when our conceit blinds us to the fact that we have our part to play in life, that we have our

modicum of sorrow to take like medicine—why, we deserve to rank with the quitters in life's race.

I think if a woman has lived the lie of wifehood and motherhood for nearly twenty years, it's a good idea to go on living it and living it cheerfully to the end.

There are other people in that bargain to be considered. We must pay for our mistakes in this world, and there are lies—so Beecher said once—like angel's wings to bear us to heaven.

There is more perfect happiness to be had in self-sacrifice than in any other way, so that as a speculation it's a good investment. If fate comes drumming at our doors with an opportunity to forget ourselves, it's a good thing—take my word for it. Bread of this kind cast upon the water often comes back sponge cake.

How many women suffer all sorts of cruelties, indignities, insults for the sake of their children—and for the sake of their marriage vows—which some people are still benighted enough to believe in?

I don't mean to say they should do this. Women have always suffered too much. But this idea of a woman waking like Rip Van Winkle from a twenty-year nap has a bit of bathos about it. It savors of the comically operative.

If we could only have our egos removed as they do the vermiform appendix it would be a splendid thing. But conceit is a colossal crust, and if it came off some of us wouldn't amount to much inside.

And we know this, we vain women worms, way down in that eight day clock we call our hearts. That's why we spend our time polishing our nails, powdering our noses and examining our faces in a handglass for blemishes. If we could only get our souls massaged now and then and have the cuticle of conceit trimmed from around our consciences!

The hysteria of conceit makes some women snap like terriers when they are not fed with their favorite food, flattery. If this does not work they are apt to faint.

Twice The Matinee Girl has seen this happen—once at a card party and once on the deck of a yacht. In each case the special man grew neglectful—or seemed to. The woman lost the centre of the stage.

First she snapped a bit and grew ugly, then she limped up and fainted. Of course, it's a great move—a most effectual one. It brings the calcium around quicker than anything else, and focuses attention on the fainting lady. Every one rushes for water, smelling salts. Conversation ceases. The sun stands still and the fainter, appeased, looks from under her eyelids, happy at the commotion she has caused, and sighs.

And talking of vanity, The Matinee Girl has come across a piece of literature gotten out by a famous chemist who manufactures creams and cosmetics, perfumes and powders that are immensely popular.

This book would make a sybarite of Belva Lockwood. It would make Mary Lease grow kittenish and cause Lydia Pinkham to begin to darken her eyelashes. Listen to the chapter on the "Uses of the Tub:"

"How largely are the pleasures of life made up of little things! Even the morning tubbing may become an important and enjoyable event, provided one will add," etc. "What a transformation ensues! Immediately the dull flatness of the water is penetrated and overcome, while rising from the tub there issues a suggestion of a hundred flowers, relieved by an aromatic pungency from which the skin takes renewed health, absorbing through the pores the stimulating and tonic qualities of this marvellous distillation."

Here's a poem about Fatless Violet Cream: "The beautiful Valley of Grasses in the Alps Maritimes has always produced the world's supply of violets, and up to a recent date the only known method of extracting their odor was through the medium of purified beef fat. The freshly gathered violets, after being carefully picked over, were immersed in the melted fat and maintained at a high temperature for several hours, and then strained off, the process being continued by several times adding fresh violets to the same fat until it was thoroughly saturated with the odor, when it was cooled and set aside to solidify. By our newly invented machinery all the perfume in one hundred pounds of violets is condensed directly into the space of a one ounce bottle without the use of fat."

By the time you read this The Matinee Girl may be settled for the Summer in a bungalow by the ocean. It all depends on what the bungalow looks like when she visits it to-day.

This alluring advertisement appeared in a morning paper last week:

To let, for the season, a comfortable one-room cottage, furnished. Thirty feet from the surf, one hour from New York by rail or boat.

The Matinee Girl wrote for particulars and received a letter stating these few unpretentious facts:

It is directly on the ocean, and there are two doors and a large piece of heavy canvas that can be used as a partition. The bathing is first class. You can be comfortable here and will be pleased when you see the place.

That's all. There's no empty promise in that, and that's the sort of thing I care about. I'm dead tired of being promised diamond tiaras and not getting even a Knox hat.

"Two doors and a piece of heavy canvas."

None of the usual real estate language—"broad piazzas, golf links, shade trees."

It doesn't even mention if there are windows. The Matinee Girl will journey there right speedily, and if it really is as it is represented she will christen it "The Breakers" and haul an American flag from the topmost turret and prepare to be swept by ocean breezes.

And if she does she will send out general invitations for house parties to her friends as follows:

The members of the Omar Kayham Club, who, owing to the lack of country places owned by members, have had no meeting since the Fourth of July at Yonkers.

The Fam Dool Club.

The Cheerful Liars' Association.

The Newspaper Writers' Union.

The Society for Prevention of Cruelty to Editors.

The Pipe-Dreamers' Fresh-Air Club.

Marshall P. Wilder.

The Why-Pay-Rent? Society.

Each guest visiting The Breakers will be obliged to sign a book, promising that nothing that takes place shall be divulged.

THE MATINEE GIRL.

EDNA AUG.

THE MIRROR's front page this week contains a picture of Edna Aug, who has come to the front in a remarkably short space of time and is now a recognized headliner in vaudeville.

Miss Aug went on the stage a few years ago and worked hard in minor roles, studying hard all the time to improve herself. She finally went into vaudeville, and her attractive personality and cleverness soon gained for her an excellent reputation. It was not until she went to London, however, that her talents were fully recognized. She went on at a benefit at the Palace, and made such a good impression that Manager Morton engaged her immediately. Her time was extended until she had made a four months' stay at the Palace, and when she left she was handed contracts for a return engagement. She then played at the Winter Garden, Berlin, and at the principal theatres in Christiania, Norway. After that she returned to America and opened here at Proctor's Fifth Avenue Theatre as one of the stars of a very strong bill. Her success was so pronounced that she was at once engaged for the Keith houses in Boston and Philadelphia, where her New York hit was duplicated. Last week she was the absolute star of the programme at Proctor's Twenty-third Street house and again scored a hit. She will play several other special engagements before sailing for Europe.

Miss Aug, in addition to her talent as a singing and dancing comedienne, is a gifted character artist. Her impersonation of the old German scrubwoman in her specialty is a delightfully natural and amusing bit of work, which has been highly praised on both sides of the Atlantic.

DANIEL FROHMAN RETURNS.

Daniel Frohman returned on Friday from London. He secured while abroad new plays by A. W. Pinero, Henry Arthur Jones, H. J. W. Dam, F. Kinsley Peile, and J. Hartley Manners, and will later receive dramas by John Davidson and Herman Merivale. The dramatic season at Daly's, following the run of The Rose of Persia, will open in November, when the stock company will produce a play by an American author, selected from works now being written by Sydney Rosenfeld, Grant Stewart, Charles Klein, A. S. Lancaster, and Abby Sage Richardson. This will be succeeded by the new Pinero play. Later dramatizations of Agnes and Egerton Castle's "The Bath Comedy," and Stanley J. Weyman's "Sophia" will be done at Daly's. At the Lyceum the season will begin with Annie Russell in A Royal Family, and subsequently A. E. Lancaster's dramatization of Marchmont's "A Dash for a Throne" will be seen there.

Of the other companies under Mr. Frohman's management, E. H. Sothorn will present Hamlet at the Garden Theatre, beginning Sept. 17, and J. J. Hackett will reopen in The Pride of Jennico at the Criterion in September, and later in the season will appear in a new play.

For his stock company Mr. Frohman has engaged Cissie Loftus and Gertrude Henriques, daughter of Madeleine Henriques, once leading woman of Lester Wallack's company.

M'INTOSH VS. MINER AGAIN.

In the suit of Burr McIntosh against Henry C. Miner and another, as executors of the estate of the late Henry C. Miner, the Appellate Division of the Supreme Court has reversed the decision of Justice O'Gorman dismissing the complaint, and a new trial has been ordered. Mr. McIntosh's suit is for damages for an alleged breach of a contract to star him from 1896 to 1899.

REFLECTIONS.

Montgomery Moss, resident manager, and Joseph Campbell, treasurer and press representative of the Academy of Music, Wilmington, Del., which will next season be on the Dunn and Waldron circuit, have arrived in that city, and are arranging for the opening of the season in August.

Blanche Walsh will sail from Europe for this country on Aug. 20.

The Rogers Brothers have begun rehearsals of John J. McNally's new farce, The Rogers Brothers in Central Park. The season will open at Atlantic City, Aug. 28, and the production will begin an engagement at the Victoria, Sept. 17.

Harris B. Shumaker, manager of the Opera House, Holly Springs, Miss., is in town.

The Kroy Stock company closed a successful supplementary Spring season at Bar Harbor, Me., Saturday, July 14.

The Appellate division of the Supreme Court last week dismissed William Waldorf Astor's appeal from Judge Trux's denial of a motion to strike out certain clauses in the answer of Theodore Moss in Mr. Astor's suit against him for rent and taxes of the Star Theatre. The case will now be tried on its merits.

Adolf Philipp has secured sole control of the Germania Theatre, that hereafter will be called Philipp's Germania.

Grace George, in Her Majesty, will follow Caleb West at the Manhattan, and will in turn be succeeded by Anna Held.

Gus Hill's staff is as follows: Hollis E. Cooley, general manager; Walter B. Moore, general secretary; Thomas H. Henry, Daniel A. Kelly, Bob Manchester, Samuel M. Dawson, Phil A. Paulcraft, Fred J. Huber, Samuel R. Kingston, C. C. Keener, Charles Stumm, John Fields, H. C. Egerton, Al. Delson, Tiffany Dugan, C. C. Allen, Harry Earle, Phil Irvin, James Fort, Harry Leon, Owen Davis, P. Kennedy, and H. C. Nobey.

Frank V. Strauss, Leo Von Raven, and other programme publishers, have formed a combination for the purpose of reducing the cost of the programme privileges. The new schedule formed by them is said to cut the present price in half.

An artistic souvenir poster for The Dairy Farm, representing Eleanor Merron, the author of that successful play, has been issued by James H. Wallick and E. D. Stair, of the Great Northern Theatre, Chicago, where the play is enjoying a Summer run.

Claxton Willatch has been engaged as press representative for F. C. Whitney's company, and to go in advance of the principal Quo Vadis company.

Arthur C. Alston, during the past two months, has been obliged to decline the management of the tours of Arthur Donaldson in a new play, Harry Corson Clarke in What Did Tomkins Do, and Andrew Robson in a production of The Royal Box, owing to his other interests, which will take up all his time after the opening of the season.

The production of As You Like It, to be given on the lawn of the Country Club at Narragansett Pier on Aug. 9, follows: The Banished Duke, John Sutherland; Duke Frederick, W. C. Cowper; Amiens, James Leahy; Orlando, Maurice Barrymore; Touchstone, Ernest Elton; Jacques, Sheridan Block; Le Beau, Edward Poland; Oliver, J. Palmer Collins; Jaques De Bois, W. H. Young; Adam, Verner Clarges; Charles, Norman Selby (Kid McCoy); William, Edward Poland; Sylvius, Menifee Johnstone; Corin, W. C. Cowper; Celia, Georgia Welles; Phoebe, Leslie Bingham; Audrey, Ada Gilman; Rosalind, Bijou Fernandez. Given by the Boston Comedy Four, Fred Anderson, Joseph Graham, James Leahy, and John S. Roland.

J. C. Rockwell, manager of the Rockwell Dramatic company, was married to Clara Grady Davenport, his leading woman, at Skowhegan, Me., July 14.

Argyle Tully and Olive Vall, both members of the Lyric Opera company, were married on the stage of the Clunie Opera House, Sacramento, Cal., July 13.

Gaston Deschamps, literary critic of the Paris Temps, is to give next Winter a course of eight lectures on the contemporary theatre before the Cercle Francaise of Harvard University.



ROWLAND BUCKSTONE

AS THE NICKELMANN IN THE SUNKEN BELL.

THE THEATRES OF THE GHETTO.

How many average playgoers of New York know of the existence of three Yiddish playhouses here in the metropolis, theatres that play to capacity every night in the week?



PROFESSOR HOROWITZ.

And before proceeding let us remark the meaning of the term "Yiddish" that has crept so stealthily into the language. The "Century Dictionary" defines "Yiddish" as "London slang for 'Jewish,' and gives a German origin in 'Judisch.' Whether or not it be London slang, it has come to general use in New York.

The uptown theatregoer will probably tell you that he believes there is such a thing as a Jewish theatre or two somewhere in New York, but just where or just how they are conducted he hasn't the faintest idea, except that he knows that the plays are in Hebrew, and all about Solomon, Esther, and other characters of Jewish history. Thus he will rattle on, displaying that blissful ignorance of things theatrical off Broadway which only an inveterate theatregoer of that famous thoroughfare can display. It is true that some of the Jewish plays are based upon the history of the Jews, but such are produced chiefly on feast or holy days, when they are appropriate to the occasion. At other times the repertoire is made up of plays of all countries. Shakespeare is given frequently in a careful and respectful manner, and always to good attendance. Schiller also is a favorite, while Ibsen with his bald iconoclasm appeals strangely to the patrons.

Sometimes the plays of Shakespeare and others of the classics are made over. Take King Lear, for example. Jacob Gordin, an exceedingly talented writer, has used that portion of the great tragedy relating to the King's distribution of his wealth among his daughters, and around this central theme has woven an uninviting story of greed and turbulence. The King becomes, in this modern version, a well-to-do Jewish merchant in a city of Southern Russia, densely populated by Jews. This merchant is a noble character, devoutly religious. He follows a custom common among European Jews, that of dividing his wealth with his children and emigrating with his wife to the Holy Land, there to spend his declining days in prayer and quiet living, supported by a small annuity. But the wranglings of his children in money matters bring him and his faithful spouse back to the old home. He is now penniless, thanks to the thieving of his sons-in-law, and he is dependent upon the bounty of his ungrateful daughters. Thus it will be seen that great liberties are taken with the story of the mad King, but that a strong and forceful play has been made from it is attested by the frequency with which it is given. Othello and Hamlet are produced as in the original, although there is an "up-to-date" version of the latter. Occasionally plays are given on the subject of the Jews in America, and an auditor other than a Jew could easily follow the plot, owing to the large amount of English brought in, principally slang expressions and Weber and Fieldisms, which never fail to bring down the house, as the distorted, disjointed English considered horribly exaggerated by those who don't know, is only too familiar in the neighborhood of Forsyth and Chrystie Streets, where the Russian Jews most do congregate.

There are some strange customs in these Yiddish theatres quite unlike any seen in American playhouses. One that strikes the visitor amusingly is the practice among the actors of divesting themselves of all hirsute appendage on a recall at the end of a play. No matter how heavily bearded and bewigged the actor may be (and in plays dealing with essentially Jewish life nearly all the actors are so adorned) if but a second has elapsed between the falling of the curtain and the rise, the actor, who up to this time has been a veritable Esau, now stands revealed beardless and wigless, bowing and smiling to his admirers, who sit amazed by the dexterity with which their idol has separated himself from his capillary decorations. The stars do not always follow this rule, for when I saw Adler in his wonderful impersonation of Lear some little time elapsed between the end of the play and his re-appearance "like smiling schoolboy," thoroughly freshened up by soap and water. No good reason is given for this peculiar custom, except that it pleases the audience to see the favorites' real faces.

The audiences are at all times absorbingly interested in the plays. A common sight even in the stalls is to see men and women leaning far out of their seats completely lost in the

plot, and straining every nerve to hear all, fearful of missing a single word. If there is the slightest interruption to a scene, especially an intensely dramatic one, cries of "Order! Order!" arise simultaneously from every section of the theatre.

The prompt box immediately attracts the attention of the stranger. It is arranged like the prompters' boxes of European theatres, in the center of the stage, far down between the curtain line and the footlights, not a very comfortable place at any time, for between the heat of the footlights at one's head and the zero atmosphere at one's feet (the box usually opens into a cellar) the prompter's position is far from enviable, yet what a necessary adjunct the prompter is at the Yiddish theatre! Every word is read to the actor, the prompter keeping always a sentence ahead, even reading the words of the songs, which are plentifully sprinkled through the plays. The prompter is not idle once while the curtain is up, for when not reading lines to players he is summoning the next one "on" by snapping his fingers toward the wings, or pointing with perhaps one long lean finger to those who, according to the business of the play, should change their positions. This rapid-fire prompting would disconcert an American actor, but the custom is explained by the fact that owing to the unusual number of parts a Hebrew actor is compelled to learn during a season letter-perfection is out of the question. The reader might think it strange that the prompter should indicate positions, but it should be remembered that very little business is written in the playbooks, and a great deal of license is allowed the actor as to his movements. Thus, if you had attended a performance of Camille, let us say, and the star had died so beautifully down front at the left that you had determined to sit under the spell of that wonderful death scene again, fancy your surprise after purchasing the identical seat you had occupied before to find that the star had been carried by the inspiration of the scene over to extreme right. There is also a great deal of walking to and fro during a scene by those not immediately concerned in the dialogue.

As mentioned above, many songs are interpolated, and received warmly. The leading people at the three theatres all have good voices. Thomashefsky and Kessler, leading men, do not hesitate to sing on occasion. Mr. Prager and Mrs. Kalisch have particularly good voices. The evening performances never begin before 8.30, and oftentimes it is well on to 9 before the curtain is raised. The record for late closing is 1.45 A. M., but that happened on the first night of an especially elaborate production. Upon inquiring long afterward how an audience enjoyed sitting till such a late hour, I was informed that "they would be sitting there yet if the play had not finished."

Announcements of productions to come are sometimes made from the stage between the acts or at the end of a performance. But, unfortunately for the announcer, he never seems to take into account that the audience is busy discussing the play story in hand, and so real do the auditors consider the play that they cannot dissociate themselves from the absorbing plot. Consequently the speaker is compelled to repeat his announcements over and over, each time in a higher key, to gain the attention of these highly emotional people.

In the jargon spoken at these theatres, Professor Horowitz, of the Windsor Theatre, is authority for saying that eighty per cent. of the words used are German, ten per cent. Hebrew, and the remainder the language of the country in which the scene of the play is laid. Thus in The Ghetto of New York, ten per cent. of the words are in English. But in the classics, German and Hebrew only are used, and one understanding the former language would have no trouble in following the play. The leading playwrights are Jacob Gordin, Professor Horowitz, whose picture is given herewith, and Joseph Lateiner, the latter being down on the bills of the People's Theatre as "author," although plays by other writers are given there. Gordin easily stands at the head as a writer of original plays, and as an adapter. There are several writers for the Yiddish stage among the bright young Russian Jews attached to the six newspapers of the Ghetto.

The prices at the theatres range from 25 cents to \$1, with admittance to the gallery at matinees 15 cents. Crowds swarm at the doors a full hour before opening time to such an extent that one is impressed with the idea that it is the height of bad form in Yiddish society to come late to the theatre.

The Jews are often accused of being penurious, but when one remembers that a majority of the patrons of these houses come from the sweat-shops and stores of the small tradesmen of the East Side, one can understand that a considerable part of their earnings is spent in this way. The poor Jew toiling and sweating in his room in an East Side tenement looks forward beyond the monotony and grime of his surroundings to evening when, in the brilliantly lighted theatre, he can meet his friends, recognize on the stage the types with which he was familiar in the old country, and listen to the songs of his people. Speaking of songs one is reminded that while some of them in both words and music are beautiful, others are plainly written for the gallery, thus precluding a very high order of literary attainment, as will be seen by the following pa-

triotic effusion, called "The Red, White and Blue":

America is a wonderland,
One in the world.
Everybody tries with his brains
Only to get the money.
He has never time to eat.
Never looks for pleasure.
His best friends he'll forget.
Only to get the dollar.
He's always trying for business.
Time is money, always you hear him say:
But see how happy he gets
When he hears this song from afar:

CHORUS:
For my country I'll go far to fight.
For my country everything I'll do.
Business he forgets and patriotism he hollers,
"Three cheers for the Red, White and Blue!"

The author of the above has also composed a pathetic ditty, "The Yiddish Volunteer," sung to the tune of that soul stirring melody, "Break the News to Mother."

From Monday to Thursday of each week the theatres are rented to the many clubs that thrive in the Jewish quarter. The rent of a theatre is from \$175 to \$225 a night, which includes the performance by the stock company. The members of these clubs and their friends crowd the theatre on these occasions and swell the funds of the clubs. On the remaining nights of the week the plays are given by the house itself.

The first regular Yiddish theatre in New York was opened some thirteen or fourteen years ago at 113½ Bowery, just below Grand Street. It had formerly been one of the many Volks Gardens which have dotted the Bowery from time immemorial. Jacob Adler appeared there. The place filled a long felt want among the rapidly increasing Yiddish population and, more room being needed, the company rented a larger theatre directly opposite, giving it the name of the Roumanian Opera House. This place had formerly had many names, the best known being the National. Still successful, they rented the Thalia Theatre in the Bowery below Canal Street, directly opposite the Windsor Theatre. The Thalia is the famous old Bowery Theatre, the same old Bowery that echoed to the voices of Tom Hamblin, Edward Eddy, Jack Studley, and how many more; the same old Bowery that gave us, too, versatile Marie Geistinger, Jolly Mathilde Cottrelly, and the great lights of the German stage. The old house is well worth a visit, so different is it from present day theatres, both as regards outside and inside architecture and decorations. The pit has been removed, of course, and the orchestra chairs now occupying that space set so low that what is called the orchestra circle is almost as high as the balcony in some theatres. Unyielding iron-backed chairs of the sixties and seventies are still in use, and while comfortable enough, are vastly different from the modern marvels of the upholsterer's art. The managers of this theatre are Kessler, Feinman and Mogulesco, with L. Spachner as business manager. Kessler is leading man, playing Virginius, Apolon (Jean) in Jacob Gordin's Sappho, and in grand opera. He is of the "strong" school, playing with intelligence and sincerity. Mogulesco, who is pictured here in one of his roles, is the principal character actor and comedian. His work is unusually true to life, the artistic note being struck each time. His following is enormous. Among the younger men, Moshkowitz is destined to be a leader in character work. His line is the representation of Jewish tradesmen of all ranks, yet so skillful is he that, notwithstanding the sameness of this type, Moshkowitz succeeds in making of each part a distinct characterization.

Bertha Kalisch, wife of Mr. Spachner, the business manager, is leading woman of this theatre. One of the illustrations of this article is a portrait of this actress. In her the management has a lucky find. If Mrs. Kalisch could speak English, which by the way she is studying, American managers would do well to keep an eye on her. Possessed of an intense emotional nature, she is further endowed with a face of rare beauty of the Parisian type, a graceful figure and a charmingly ingenious manner. Mrs. Kalisch is equally at home in opera, tragedy and modern plays, and would in the opinion of her friends make an excellent Nora in A Doll's House.

The People's Theatre, in the Bowery between Rivington and Delancey Streets, long given to the combination system, under the late Henry C. Miner, is another Yiddish theatre of the first class. Its managers are Adler, Edelstein and Thomashefsky. Edelstein looking after the business end of the house, while Adler and Thomashefsky play the leading parts. Jacob Adler is a consummate artist, and combines with rare technical skill a dignified presence and great authority of manner. His King Lear is at once a powerful and a lovable man. The denotement of parental grief at the ingratitude of his daughters is tear-compelling, while as Iago he is Machiavellian to a degree. Mr. Adler is a favorite among audiences of the higher class. He is pictured here as the wild man in Der Wilder Mensch. Boris Thomashefsky plays parts equally as prominent as his partner, and aside from his Othello and other like characters, he is really the leading juvenile of the company. In the play of Sappho he wins all feminine hearts, his love making being of ideal intensity. Mrs. Adler, a portrait of whom is also given, is an actress of experience and skill. Her Sappho, while lacking the distinction of Olga Nether-sole's, is not less vivid. Bertha Gordin is a handsome woman, Junoesque and commanding; her Emelia in Othello being a particularly forceful piece of work.

The Windsor Theatre, a former combination house and the home of Frank Murtha's celebrated paintings, which still hang on the walls as unappreciated as ever, is managed by Heine and Horowitz, the former as actor, the latter a "professor," who has written upward of one hundred and fifty plays, many of which he calls oddly enough, "culture plays." To the uninitiated this designation is somewhat obscure, till the professor hastens to explain that such plays are usually the story of the young Jew who leaves the paternal roof to seek fortune in a newer country, America for instance. In course of time the father visits the boy in his new home, and the contrast between the

customs and language of the father and the up-to-dateness or "culture" of the son gives to this style of play its peculiar appellation. The professor believes that such plays alone should be produced with occasionally the historic and operatic. But as for Shakespeare and the "realistic," he is totally opposed to all such. He says the masses don't understand the Bard and a Yid after sitting through a classic for an evening will go home and tell his friends of the "stiff argument he was up against," consequently the classics fare but ill according to the manager of the Windsor. The professor is so material. A well balanced company appear at this house, Messrs. Finkel, Tobias and Mesdames Prager and Epstein being the leaders. Mr. Heine, the manager, is a comedian of rare unctious. A picture of Mr. Tobias is given with this article.

The Yiddish theatres of New York are undoubtedly successful. The managers have all closed their seasons with comfortable bank accounts. The actors, too, are happy for this season. Notwithstanding the recent entry of the People's into the field, all have made money. Wiseacres shake their heads and say: "It can't last," that the younger generation, educated in the public schools, will not care to listen to the jargon of these Russo-Jewish actors, and will resort to the English theatres if for no other reason than the practical one of hearing well spoken the language of their adopted country.

But the Yiddish theatres have lasted these fourteen years, and far from feeling the change caused by the Americanizing of their people, they have advanced steadily from the little room, formerly a Bowery beer garden, to the position showing three of the largest theatres in New York, rented at from \$18,000 to \$25,000 a year. And the young Jewish-Americans of the lower East Side, popularly supposed to patronize the variety houses and downtown combination theatres, form the larger part of their patrons.

JOHN H. JAMES.

WINDSTORMS WRECK CIRCUSES.

The wind, blowing where it listeth, hath listed of late to blow among circuses with exceeding force, and reports of wrecked tents are accumulating rapidly. Campbell Brothers' Circus has fared the worst, having encountered two cyclones thus far. In the first, at Eureka, Utah, the tents were blown away, and not recovered, while in the second, at Durango, Col., the damage was considerable. Several persons were injured, but not seriously. Rucker's Circus was completely wrecked in a severe storm at Findlay, O., July 17, and on the following day McCormick's Circus suffered similarly at Kent, O. A number of members of the organization were hurt.

NANCE O'NEIL'S TOUR.

James H. Love, manager for Nance O'Neil and McKee Rankin, left Melbourne, Australia, for South Africa on the steamer *Moravian*, June 20. He will visit Cape Town, Durban, Port Elizabeth, Johannesburg, Kimberley and Pretoria, and if prospects are favorable, will arrange a season there for Miss O'Neil, commencing early next year. From South Africa Mr. Love will go to London on business connected with Miss O'Neil's engagement there, after which he will return to Australia. The large business done by Miss O'Neil at Sydney has been exceeded at Melbourne, where the receipts on the opening night were \$1,983.50.

M'CANN'S COMEDY SUCCEEDS.

John Ernest McCann's new comedy, The Wooing of Miss Van Cott, was acted for the first time on July 16 at Truro, Nova Scotia, by Eugene and Edwin C. Jepson and their company. Mr. McCann received the following dispatch from the Messrs. Jepson on the opening night: "Shake hands with yourself. Your play is a success, judging from to-night's reception."

ENGAGEMENTS.

Walter D. Greene, for Benton Arrelford in Secret Service.

Nellie Granville, for the Howard and Dorset company.

Mr. and Mrs. Thomas Lennon, with the Warner Comedy company.

Carl St. Aubyn, re-engaged for next season with Hearts Are Trumps.

James L. Carhart, for A Ward of France.

Menifree Johnstone, with Maclay Arbuckle.

Eddie P. and Edith Bowers, re-engaged for the Aubrey Dramatic company.

Max Freeman, exclusively engaged by Whitney and Knowles as stage director of their three Quo Vadis companies, of which rehearsals began yesterday. Mr. Freeman will also stage for Mr. Whitney The Cypher Code and Din's Own Girl, in which John E. Kellard and Minnie Sellman are respectively to star.

For F. C. Whitney and Edwin Knowles' Quo Vadis: Nellyette Reed for Poppa, Ruth Berkeley for Eunice, and Robert McWade, for Chilo. Re-engaged: Arthur Forrest for Petronius, Edmund D. Lyons for Nero, and Richard Buhler for Vicinius.

Gerald Griffin, with Daniel Sully, for the New York production of The Parish Priest.

May Duryea and the Lawrence Sisters, for Thall and Kennedy's A Wise Guy.

The Noss Family, for the Leon Herrmann company.

Louis F. Werba, as treasurer of Tim Murphy's company.

Fred Zweifel, as manager for Shubert Brothers of The Belle of New York.

Otto Roche, Caro Miller, and Blanche Wilmot, for the Carmen Stock company.

Frank M. and John B. Willis have engaged the Martell Family, La Feltra, Thomas Carrick, Clark and Temple and the three La Toure Sisters for their comedy company, which will open in Atlantic City, N. J., on Aug. 27.

Charles Wolcott Meakin, as advance agent with Frederick Warde.

For Dickson and Mustard's revival of The World: D. E. Benn, manager; J. B. Cook, advance agent; Charles Chapelle, Robert Germaine, Doré Davidson, Joseph Lawrence, Conrad Cantzen, Sarah Boyd, Carra Melbourne, Blanche Boyer, A. L. Thayer, John T. Ryan, Robert Wilson, George Kramer, and the Herald Square Comedy Four. Rehearsals are in progress at Anderson, Ind., and the season will open Aug. 6, at Indianapolis.

For Boyd Carroll's Pound the Clock: Boyd Carroll, Frederick Village, J. D. Brunelle, W. G. Kelly, J. J. Kirkham, James Carroll, Charles Wood, Fred Cairns, Edith Anderson, Laura Alton, Mrs. J. D. Brunelle, Sisters Corley, Marie Bellwood. Season will open at Jersey Shore, Pa., Aug. 11.

For A Home-coming Heart: Oscar Norfleet, Page Spencer, Frank Hartwell, Zack Evans, Lillian Harris, and Grace Singleton.



Z. MOGULESCO.

The audiences are at all times absorbingly interested in the plays. A common sight even in the stalls is to see men and women leaning far out of their seats completely lost in the



MR. TOBIAS.



MRS. S. ADLER.



S. ADLER.

Chicago, for an entire new stock of scenery and

handsome drop curtains. The auditorium will be redecorated before the opening of the season.

MELROSE.—Barlow and Wilson's Minstrels, under canvas, pleased a good sized audience 18.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager). The New Dominion to large business 8-14. The Magistrate and A Southern Gentleman 15-21. The Sutton's New Theatre (Dick F. Sutton, manager). Nashville Students 15-18. George Hart's Georgia Minstrels 20-24. Under Sealed Orders 5-11.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager). The Real Widow Brown 11; fair house and performance. Season will close with the Nashville Students 19.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager). The Real Widow Brown 13; small, but pleased audience.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager). Rocco and Holland's Minstrels 13; big house; good co. This closed the local season.

NEBRASKA.

FREMONT.—ITEM: H. E. McKee and Richard Marston, of Rockland's Comedy Co. have arrived and will be followed by the rest of the co. this week, after which rehearsals will begin. Charles Gorr is completing the scenery for the co.

NEW JERSEY.

ASBURY PARK.—PARK OPERA HOUSE (W. H. Morris, manager). W. H. West's Minstrels 27, 28. ITEM: Rose and Fenton will give a benefit to the Church of the Holy Spirit Aug. 3.

RED BANK.—OPERA HOUSE (C. E. Neman, manager). Season will open Aug. 2 with Black Patti's Troubadours.

NEW YORK.

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con. on the road, an Eastern, Western and Southern. William H. Gillingham's Circus disbanded at Reading. Four business was the cause.

READING.—CARBONIA PARK (O. S. Golder, manager). Boston Opera Company co. gave very satisfactory performance of Pinauro and The Bohemian Girl to good business 10-21.

MILTON.—ITEM: Gus Sun's Minstrels will organize and rehearse in this city, beginning 31.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (B. A. Briggs, manager). Peterson's Entertainers 25, 26.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, manager). Owing to the illness of Eliza Thomas, Mattie Fache, of the Eliza's Cave Opera co., St. Louis, sang the tenor role in Il Trovatore 12-14 with the Arnold Opera co. Business fair. Thomas' place in the co. was filled 15-18 in The Clowns of Normandy by George Mitchell, a new tenor engaged by Manager Young. Another new face was that of Henry Peaks as Caspar. Miss Delamatra will appear 19 in The Brigand. The cast now constituted is particularly pleasing, and draws good houses.

TEXAS.

WACO.—PROVIDENT HEIGHTS AUDITORIUM (Harry S. Lewis, manager). Columbia Stock co. 9-14 presented West and Wagon, vaudeville, and the one-act comedy, Mistaken Identity. Large business; performances good. Specialties by Eckert and Heck. Woodward and Warren, Helen Myrtle, W. H. Van Etten, and Guy Hittner deserve mention.

W. V. LYONS.

VERMONT.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager). Regular season will open Aug. 29 with Gorton's Minstrels. George F. Hall in The American Girl will hold the boards during the annual county fair, Sept. 11, 12. ITEM: The Howe Opera House staff will be as follows for the coming season: Manager, F. M. Black; treasurer, M. M. Nelson; advertising agent, Charles A. Chapman; stage manager, Henry Howard; electrician, T. H. Underwood; prop, C. E. Bertrand; orchestra leader, J. H. Moore. Charles A. Chapman has made several improvements on his bill boards that will give a better showing for attractions hereafter.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager). Season will open about Aug. 20. Mrs. Walker has artists at work on new scenery and the house is being overhauled thoroughly. ITEM: Mr. and Mrs. De Wolf Hopper (Nella Bergen) stopped in this city recently on their way to Wiltoughby Lake.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager). To the regret of our theatregoing people, this is the farewell week of the Giffen Stock co. This co. is without doubt the best organization ever seen in this city, and its popularity has been proven by the large attendance during its six week stay. This week The Butterflies in the Bill, and by special request A Gilded Fool and The Wife will be put on later in the week.

WEST VIRGINIA.

HUNTINGTON.—Prior's Olympia and Floating Theatre 14; pleasing performance; big business.

WISCONSIN.

SHUNELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager). North Brothers' Comedians 9-14 in Prince of Wales, Gypsy Lady, A Great Wrong Righted, Farmer Allen, The Tenderfoot, Camille, and Kathleen Mavourneen; co. first-class; good patronage.

ITEM: Winniger Brothers will appear under canvas 19-21.

GREEN BAY.—PARK THEATRE (O. L. Fiedler, manager). J. H. La Pearl's combination is giving such good performances that the original engagement for two weeks has been extended for another week, beginning 15.

SHEBOYGAN.—LAKE VIEW BEACH THEATRE (L. G. Silvers, manager). Summer Stock co. in A Mountain Daisy 17; large business.

APPLETON.—OPERA HOUSE (J. W. Thielman, manager). Season will open with The Woman in Black Aug. 10.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager). Vernon 9-14 pleased good houses.

CANADA.

WINNIPEG.—THEATRE (C. P. Walker, manager). Valentine Stock co. 9-19 in The Crust of Society, The Jilt, Manicello, The Private Secretary, All the Comforts of Home, Inaugural, and Little Lord Fauntleroy. Earl of Minto concert (local) 24. Boston Lyric Opera co. 23-28. Nashville Students Aug. 3. ITEM: Charles F. Ward, leader of the winning theatre orchestra, and will take up his residence in New York. Treasurer, Williamson, of the Metropolitan Opera House, St. Paul, has been spending ten days in the city.

YARMOUTH.—ROYAL OPERA HOUSE (J. D. Macdonald, manager). Joseph's Minstrels 17; business and performance good. Ravel's Humpty Dumpty 19, 20. ITEM: Music Hall (Law and Co., managers): E. Pauline Johnson 13, 14; good performance; poor business. ITEM: W. H. Crane passed through here 14. A decided success was scored here by Arthur Elliot, of the W. S. Harkins co. His handling of the various roles he took was admirable and artistic in every way.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager). Keller 11; good performance and house.

ALBANY.—THEATRE (Lucas and Sharp, manager). The farewell song recital by Antoinette Trebbi delighted a large audience. SAVOY THEATRE (C. McKillop, manager). Vanderville.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager). Ravel's Humpty Dumpty 12-14; business and performance good. The Woe of Mrs. Van Cott 25-28.

VICTORIA.—THEATRE (Robert Jamieson, manager). Keller 10 pleased a full house.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncollected for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Anybody, Gertrude, Marion Abbott, Mrs. Hugh Arnot, Margaret Adams, Grace Alley, Annie Allison, Ella Aubrey, Blanche Aldrich, Faunle Anzley, Mrs. Joe Alden, Ethel M. Adams, Annie Allit, Ramie Austin.

Brown, Ethel, Mrs. F. M. Blaney, Laura Burt, Edna Brothers, Ollie Barkley, Agnes Burke, Teresa Benedict, Nellie Burt, Miss Bertelle, Minnie Bridges, Mary Blyth, Lillian Burkhardt, Blanche Boone, Mrs. Clarence Bennett, Mary Bevil, Rose Bernard, Hope Booth, Violet Barney, Marion Berg, Mrs. John Brown, Gertrude Brotha, Mrs. J. F. Bragg, Annie Blanche, Miss Beert, Alice Butler, Kathie Beveridge, Lillian Boyer, Emma Burt, Gail Boardman, Harriett Bradford, Helena Bertram, Viola Bancroft, Barnhart Sisters.

Cherry, Kate W., Minnie Cutting, Nanette Comstock, Lydia Carlyle, Alice Cameron, Marion Chase, Marion Conner, Rosa Crutch, Daisy Chaplin, Anita Cordella, Virginia Calhoun, Gertrude Claire, Annie Courtney, Jessie Coumas, Irene Corlier, Lila Converse, C. G. Craig, Mattie Choate, E. M. Cooper, Sadie Cushman, Bessie Challenger, Edith Chapman, Marie Casner, Eleanor Cooper, Miss Corinne, Leslie Carter, Josephine Crowell, Miss Conquest, Virginia Carter, Henrietta Crossman, Maud Chambers, Clara Coleman, Jessie Conthout, May Cody, Marie Correll, Anna Chesler, Emma Campbell, Mrs. W. H. Courtney, Shirley Crawford, Edith Crank.

Davis, Queenie B., Anna Dalroth, Marie De Rohan, Dorothy Drew, E. Davenport, Elsie De Wolfe, A. Denham, A. R. Deagan, Agnes M. Doherty, Mrs. Dr. Donaldson, Marie Deam, Marie Desmou, Lillian Durham, Bertha Darcy, Lillian Daly, Frances Drake, Kate Dalgligh, Carrie De Mar, Marie Dressler, Edna De Witt, May Davenport, Effie Dinmore, Anna Dalton, Minnie Dupree, Maude Dudley.

Elmore, Eleanor, Bertha Earle, Blanche Earle, Josephine Emery, Jennie Estess, Katie Emmett, Grace Fitts, Mabel Eaton, Mattie Earle, Ethel Eagleton, Adeline Estee.

Fitzgerald, Gladie, Minnie Fuller, Minnie Ferry, Grace Freeman, Bessie French, Mrs. W. Farnum, V. P. Gillett, Ida Galt, Rose Gaudin, Ethel Gaudin, Mabel Fraule, Bertie Fowler, Irene Fernandez, Maude Faurette.

Garrison, Isabel, Josephine Gassman, Ada Griffith, Carlotta Gilman, Nellie Gilchrist, Ella Grose, Mrs. V. P. Gillett, Ida Galt, Rose Gaudin, Ethel Gaudin, Mabel Fraule, Bertie Fowler, Irene Fernandez, Maude Faurette.

Gilbert, Ethel, Florence Hunter, Edna Wallace Hopper, Marie Hillard, Beaul Harrison, Ethel Le Roy Raymond, Louise Hunter, Jessie Harcourt, Ethel Hays, G. Hays, Ethel Hamilton, Tonia Hanson, Lew

Hawkins, Mae Harris, Maud Edna Hall, Vashli Hollis, Florence Hawkins, Helaine Hading, Mamie Herring, Leona Hamilton.

Italia Emma, Edith Ives, Clara Itham.

Jefferson, D. R., Kate Jackson, Alice Johnson, Hilda Jermon, F. R. Jones, Virginia Johnson.

Knowland, Alice, Mary Karr, Claire Kulp, Rustie Kewlin, Marion Kerner, Elsie Karmayne, Kath. Kidder.

Lipman, Clara, Gretchen Lyons, Maud Longue, Beatrice Liebe, Carrie Lyons, Ada Lawrence, Kate Lester, A. D. Lyons, Madge Lessing, Madeline Lowe, Mrs. J. Le Brandt, Lily Langtry, Carrie Lee, Edna Luby, Bonnie Loftis, Esther Lyon, Jeffery Lewis, Gertrude Leeper.

Meron, Eleanor, Blanche Moulton, Maud Morrison, Dolly Mestayer, Julia Morrison, Louise Morse, Clara Morris, Louise Moulder, Julia Mearns, Julia Mearns, Dorothy Morton, Robbie, Henry Holme Miron, Lillian Mortimer, Madeline Merrill, Gertrude Mendon, Mayme Mayo, Helen Marvin, Helen Morris, Lizzie R. Masters, Annabelle Moore, Sadie Martin, Alice Maxwell, Joseph Morrison, Edna McCall, Edna McCall, Lella McIntyre, Millie McDonald, Mrs. Jack Magee, Claire McDowell.

Norwood, Florence, Edwina Nohar, Carrie Newcombe, Della Niran.

Ogden, Grace, Helen Ottolengui, Chances Olney, Nellie Olcott.

Palmer, Amy, May Powers, Camille Porter, Maria Paul, Rita Purcell, Ida May Parke, George Putnam, Frances Palmer, L. D. Parker.

Rabbure, M., Marie R. Russell, Lottie Ray, Ethel Robinson, Anita Ripley, Laura Russell, Jennie Russell, Alice Ricketts, Lida Ricketts, Rose Ricketts, Alice Ricketts, Jack Roland, Fanny Rice, Budd Ross, May Belle Raymond, Julia Raymond, Adele Ritchie, Lucille Ritchie, Leslie Reese, Jennie Reiffarth, Katharine Reib, W. V. LYONS.

Sylvania, Helen, Sadie Strachman, Minnie Stanley, Elsie Cross Seabrook, Minnie Seligman, Edith St. Claire, Marguerite Sylvia, Nellie B. Squires, Minnie Seligman, Nellie Small, Minnie Stanley, Mrs. E. J. Stewart, Carrie Swan, Jennie Schuman, Marie Seville, Frankie Starr, Maude Scott, Eliza Saraco, Annie Seiler.

Trunell, Mabel, May Templeton, Maria Treadwell, Cora Tanner, Jean Fowler, Tyson Sisters, Clara Thompson, Dorothy Tennant, Fay Templeton, J. Titus, A. E. Thompson, May Totten, Carlotta Tittle, Mrs. A. Thompson, Mayme Taylor, Edith Talbot, Mary Towler, Maryland Tyson.

Upper, Kate.

Vallor, Marie, Virgil Van Schaack, Minnie Vitorson, Lulu Valmore, Frieda Van Schack, Helen Vincent, L. Vank, Grace Vaughn.

Westford, Susanne, Ida Werner, Gertrude Wood, J. D. Walsh, Rebecca Warren, Sydney Worth, Blanche Walsh, Vera Woods, Pauline Willard, Grace Wallace, Jessie West, Laura Witt, Blanche Wilcox, Kath. Wheeler, Mrs. Burt Wilbur, Violet Warner, Marie Williams, Olive West, Minnie Woodbury, Isabel Waldron, Lizzie Wilson, Lucy Ward, Lottie Wade, Emily Washburn, Mattie Williams, Charlotte Wade.

Yonng, Ollie P.

Zell, Ada.

MEN.

Alden, Joseph, Sidney Ayres, Lee Arthur, Chas. E. Adams, J. K. Appleby, John Adams, Maclyn Ar-buckle, John Alter, W. C. Anderson, Chas. Arno, Hugh Arnot, Archie Allen, J. Adams, Arthur A. Ashton, Ambrose All, Langtry Ashton, Ivanhoe Allen, Fred Arnold, Claude Amaden, Chas. Arnold, Emil Archer-miller, Mr. Ashley, Eugene Avery, Harrison Armstrong.

Bannister, William, P. L. Bruns, Harry Braham, Frank Bostock, Jas. D. Burbridge, John S. Burke, H. B. Burton, Willard Blackmore, Frank B. Burt, Arthur Burt, Frank Burt, Edward A. Braden, J. J. Buckley, R. D. Barr, William Bonelli, Frank Benish, Harry Bull, Edmund Burroughs, Fred J. Bacon, William Bannister, Edw. M. Beckert, Arthur Bannister, Arthur L. Beebe, Edw. M. Bell, Bryan's Comedians, Geo. Bryan, Wm. Boag, Baker and Lynn, F. McCall Brown, Dillon Brown, Arthur Bell, Winfield Blake, Edwin Bushnell, Robert Barker, Burt L. Butler, C. Butler, D. A. Bonta, Mr. Benning, Charles Blanchard, Frank Baker, Jimmy Barry, Burdell Comedy Co., Edward Belmar, D. E. Britt, W. A. Bismar.

Clarke, Creston, Cole and Johnson, Matthew Cody, Julius Cahn, M. R. Collins, Henry Crosby, Frank Col-don, Arthur Donaldson, Joseph Duffy, Louis F. Dean, Mr. Deistrichstein, Davidson Stock Co., Victor De Lacy, Davis and St. George, John P. Daily, Chester De Vande, George Decker, Frank Decker, Dan Decker, Fred Decker, S.

Fairs and Carnivals.

The Wisconsin Fair will be held at Rhinecliff, N. Y., Sept. 10-13.

The Wisconsin Fair is being held this year at Rhinecliff, N. Y. It is the largest fair in the state. The fair is being held at Rhinecliff, N. Y. It is the largest fair in the state. The fair is being held at Rhinecliff, N. Y. It is the largest fair in the state.

The Western Vermont Agricultural Society's Fair will be held at Fairmount Park, Fair Haven, Vt., Sept. 28-31. Vendeville attractions have been obtained through the German Amusement Agency, at Boston, among them being the Marquis, Novelties, the Marquises, Novelties, and the Marquises.

The Fulton, Mo., street fair will be held on Sept. 28-29. It will be the largest and the principal features will be an architectural display, a floral parade and a horse show. Free vaudeville performances will be given from 11 A.M. to 9 P.M. The fair is being held at Fulton, Mo. It is the largest fair in the state. The fair is being held at Fulton, Mo. It is the largest fair in the state.

An industrial fair and midway carnival is being held at New Bedford, Mass., July 23-28. The tent show veteran, J. H. Laine, is director general. The citizens' committee is composed of Mayor Charles S. Ashley, chairman; Alfred Thornton, treasurer; Theodore R. Baylies, secretary; H. T. Soule, assistant director. Frank C. Bostock's trained wild animal show is the feature of the midway. Other attractions are Bostock's Cairo Theatre, King Carlo's Wild West, the Palace of Illusions, Bell's English Gypsy Camp, Morrissey's Irish village, the Electric Theatre, crystal maze, moving picture pavilion, Ashton's American Theatre, and Bostock's snakes. Free exhibitions are given by Lionel Legare on the spiral tower, William and Kittle Harbeck, George Litz's educated spaniels, and Mile. La Tocha, contortionist. Balloon ascensions are made daily by Professor T. H. Flowers, Allie Harvey, Madame La Rue, and George Constantine.

The Fort Smith, Ark., street fair and carnival will be held Oct. 15-20. The merchants have subscribed \$7,000 to provide for the entertainment of their guests. Only the best attractions will be booked, and the citizens hope to eclipse the fair of last year, that was conceded to be the best ever held in the Southwest. S. A. Williams is president and Arthur E. Edie secretary.

Danville, Va., will hold a street fair and carnival Oct. 1-4.

The street fair and carnival at Poughkeepsie, N. Y., under the auspices of the Poughkeepsie Bicycle Club, opened July 9 to fair attendance, which continued during the week. The industrial feature of the exhibition failed to materialize, hence the midway, furnished by the Thomas Grand Midway and Carnival Company, was "the whole thing." Some good attractions were offered, including the Hagenbach animal show, the crystal maze and the Streets of Cairo, while Bostock, the snake eater, proved a very sensational feature. There were five free attractions. The failure of the industrial feature and the character of some of the midway attractions undoubtedly affected the pecuniary success of the fair. During the last performance of the Hagenbach animal show, July 11, a trick bear, Tribby, exhibited by Mile. Doriana, became unmanageable and sprang at the young woman, tearing off a portion of her costume and lacerating her hip and thigh before being subdued. The children of the home for the Friendless attended the fair July 13 by invitation of the management.

Burlington, Vt., is to have a street fair beginning Aug. 25. F. C. Huffman, late with the F. C. Bostock Midway Company, has been engaged to put on the amusements.

The fifty-ninth annual fair of the Saratoga County Agricultural Society will be held at Ballston Spa, Aug. 27-31. Frank L. Smith, of Birtchton, N. Y., is secretary.

The fair of the Milton, Pa., Driving Park and Fair Association will be held Oct. 2-5.

The annual fair of the Chemung County, N. Y., Agricultural Society will be held Oct. 1-5, inclusive. George S. McCann, Masonic Temple, Elmira, N. Y., is secretary.

The Stevens Point, Wis., Fair Association has just been incorporated with a capital stock of \$5,000, and has collected sufficient money to pay all expenses if not a dollar is taken in at the gate, thereby guaranteeing purses and premiums. The dates of the fair are Aug. 28-31. The officers: P. W. Clark, president; F. E. Bosworth, vice-president; H. E. Horton, secretary; R. B. Johnson, treasurer.

The Winnipeg, Man., Summer fair is being held this week. Fifteen excursion parties from North Dakota will be in attendance on American Days, July 27-28. The First Regiment of North Dakota, the Elks, United Commercial Travelers and other organizations will be present. Among the special attractions are Farrell and Starck, Professor and Mrs. Flower, Calcedo, Dana and Alice Thompson, the Parisian Sisters, the Monte Myro Sisters, the Dilworth Family, Takewaza, and the Royal Japanese Troupe.

Tusculum, Ala., will hold its third annual street fair Oct. 8-13. W. A. Collier is president. M. L. Tucker secretary and H. S. Reynolds chairman of the Advertising Committee.

The committee in charge of the free street fair to be held at Seneca, Kan., Sept. 26-28, are making engagements and preparations for a gala time. There will be a complete line of outdoor attractions, as well as a midway. J. H. Cohen is manager.

The Louisville, Ky., Elks' fair and carnival will be held Sept. 17-29. During the carnival the Elks' Home will be dedicated with appropriate ceremonies. It is expected that many of the leading members of the order will be in attendance.

ENGAGEMENTS.

Harry C. Barton and Alexander McKenzie, by Clarence M. Brune to fill the respective roles of Piero De Borgia and Count Malatesta in Frederick Ward's scenic production of Emy Williams' romantic comedy, "The Duke's Jester." Mr. and Mrs. E. R. Spencer will support Mr. Ward next season.

Frederick Forrester, with Frederick Warde, to play juveniles and heavies. Mr. Forrester was with Creston Clarke the past two seasons.

Carrie D. Waifert, for Constance Haverill with Litt's Shenandoah.

Josephine Florence Shepard, for The Night Before Christmas.

Charlotte Lambert, as Lady Constance in The Geisha, at Manhattan Beach.

Walter Fredericks, Helen Weber, and James Gordon, for The King of the Oplum Ring.

Elma Gillette, for Marguerite in Morrison's Faust (No. 2).

John E. Henshaw, by W. V. Arthur, to play David Garrick with Stuart Robson in Oliver Goldsmith.

Additional engagements for Whitney and Knowles' three Quo Vadis companies: Dallas Tyler, Mary Emerson, and Alice Chandler for Lydia; Winifred Bonnewitz for Poppea; Vashti Hollis for Eunice; Joseph Callahan for Nero; Leonard Outram for Tygellinus; Lauren Rees and Mason Mitchell for Petronius.

C. A. Koster, with Al. G. Field's Minstrels. Mr. Koster is now at his home, Bellefontaine, O.

Marcia Van Dresser, by Liebler and Company, with Viola Allen in the Palace of the King.

For Blondell and Fennessy's The Katzenjammer Kids: The Blondella, Eckert and Heck, the Herring Trio, Jessie Cole, Sisters Le Blanc, Miss Bertine, Sadie Arnold, and Hackett and Company.

FLYNN AND MACK SECURE THE BELL BOY.

The long pending argument as to who owned The Bell Boy, farce-comedy, was definitely settled on July 16, when the Russell-Morgan Printing Company, of Cincinnati, through their New York representative, Melville R. Raymond, assigned all rights, title and interest (with legal protection) in the printing which they had on hand to James D. Flynn and Ollie Mack. The play and title were duly copyrighted nearly five years ago by James D. Flynn. Last season the Russell-Morgan Company made considerable printing for the piece under orders from other persons who claimed to own the rights. In September, 1899, The Bell Boy was played to the largest receipts of the season at the Walnut Street Theatre, Cincinnati. It was then under Earl and Jensch's management. When Mr. Earl, of this firm, learned of Mr. Flynn's rights he withdrew from the partnership and the company closed under advice about ten days later. Flynn and Mack, who are now in complete control, intend to place the piece in the popular price houses with a splendid cast, excellent specialties, etc. The printing is lithographed in four colors, and it has been often said that The Bell Boy has the greatest, catchiest and most complete line of billing and advertising matter of any comedy that has left New York in years.

CUES.

M. J. Garrity, business-manager of the Elroy Stock company at Portland, Me., is laying plans to hold a reunion of Maine-born members of the profession during "Old Home Week," Aug. 6 to 13.

Charles Frohman returned from abroad on Saturday and made his usual semi-annual "announcement" of his plans. Although several of the daily newspapers gave generous space to the matter on Saturday there was less news than usual in the outlining of Mr. Frohman. His details as given out from time to time. In addition to his previous announcements, Mr. Frohman says he has secured a new play by Sydney Grundy, called The Debt of Honor, first to be produced by George Alexander in London on Sept. 1. The Man of Forty, with which Mr. Alexander has closed his London season, has also been secured for the Empire Theatre in this city. Mr. Frohman also announces that he has bought The Swashbuckler, by Louis N. Parker, to be played in England by Wilson Barrett; a drama produced by Coquelin called Jean Barre, a comedy, by Procy, the English rights to which belong to Charles Hawley; a new play by Madeleine Lucette Ryley, called My Lady Dainty; a new comedy by Alexandre Bisson, called The Good Judge; the rights to Hall Caine's new novel, The Eternal City; George Fleming's The Canary, and the American rights to a serious play by J. M. Barrie.

Jennie Mannheim has been appointed recently director of the dramatic department of the Cincinnati College of Music, which is known as the School of Expression. An operative school is to be added to the other features of the college. Its first production will be Mozart's Don Giovanni. The School of Expression Dramatic Club now has a permanent home in the Odeon, a theatre with a seating capacity of 1,200, that is now being remodeled. A series of subscription performances are to be given here next season. The most ambitious play on the list is The Merry Wives of Windsor.

Muriel Porteous will begin an engagement at Brighton Beach on July 30.

C. N. Rhode, THE MIRROR's correspondent at Galveston, was in town last week. He came North to attend the Elks' Convention.

Manager M. G. Gustadt, of the Lyceum, Ithaca, N. Y., is in town on his annual visit.

H. S. Taylor has added to the large list of the actors of which he is the sole representative the Memorial Opera House, Shelburne Falls, Mass.; the Academy of Music, Chelsea, Mass.; the Academy of Music, Raleigh, N. C.; the Opera House, Goldsboro, N. C.; the Camden Theatre, Camden, N. J.; the Opera House, Red Bank, N. J., and the California Theatre, San Francisco.

It is the intention of Richard Golden to publish Old Jed Prouty in novel form this fall.

Edna May Spooner and Cecil Spooner are traveling in England on a pleasure tour. They spent the Fourth of July in London.

Frank L. Perley will sail from England for New York on the Oceanic, July 25.

Ed Ludlow, who has been ill at St. Vincent's Hospital in this city for some weeks, has nearly recovered and is able to be about again.

AMONG THE AMATEURS.

The Norwood Comedy company, of West End, Long Branch, N. J., presented The Arabian Nights for charity on July 17. The cast: Arthur Hummingtop, H. B. Billings; Ralph Ormerod, W. D. Harper; Joshua Gillbrand, Frank Hard; Dobson, Henry Munro; Miss Harper; Rosa Colomber; Norma Munro; Daisy Matland; Miss Young; Barbara, Violet Harper.

ARENA.

MILWAUKEE, WIS.—Although it rained all day, large crowds attended the Ringling Brothers' Circus 18. The performance has never been excelled if equaled in this city. The sixty-one horse pyramid act and the Lockhart elephant brigade were very popular features. The show was fresh and clean and interesting, and the spectators all had good things to say of it. One hundred and thirty-two members of the Mystic Shrine attended the evening performance. All Ringling being among the number, and they all rode in the opening procession and made a great hit.

GREEN BAY, WIS.—Ringling Brothers' Circus to packed tents 17. Buffalo Bill's Wild West Aug. 8.

RACINE, WIS.—Captain W. D. Amert's Circus filled its tent daily 10-14 and pleased the patrons. Buffalo Bill's Wild West Aug. 6.

CENTRAL CITY, NEB.—Campbell Brothers' Consolidated Circus 12; poor crowd; performance fair.

WESTERLY, R. I.—Signor Sautelle's Circus 14 gave two excellent performances to large crowds.

SUNBURY, PA.—Downie's Dog and Pony Show to good crowds 13, 14.

COLUMBIA, PA.—Rhoda Royal Circus 13; crowded tents; good exhibition.

NORTH EAST, PA.—Merchants' American Railroad Shows 18 to big business; small show, but clever acts.

DOWAGIAC, MICH.—Wixom Brothers' Dog and Pony Show to crowded tents 12; good performances.

BENTON HARBOR, MICH.—Wallace's Circus 12; fair crowd; certainly the best circus that ever visited Benton Harbor.

MUSKEGON, MICH.—Wallace's Circus 12 to capacity; performances up to date.

JANESVILLE, N. D.—Norris and Rowe's Trained Animal Show 10; good performance; small attendance.

FARGO, N. D.—Norris and Rowe's Trained Animal Show 11; large attendance; performance pleasing. Forepaugh and Sells Brothers' Circus 13 disappointed a large crowd; many of the features were omitted, and the big tent was not put up.

GRAND FORKS, N. D.—Forepaugh and Sells Brothers' Circus 14; big business; excellent programme.

YARMOUTH, N. S.—Lumen Brothers' Circus to large business 7; performances fair.

NEW LONDON, CONN.—Signor Sautelle's Circus 17; packed tents; excellent performances.

WARREN, O.—Buffalo Bill's Wild West did a big business 11; performance satisfactory. Harris' Nickel Plate Circus 12; crowded tents. The show has fine acrobatic features. McCormick Brothers' Silver Plate Show 13 failed to please small attendance.

RENSSELAER, IND.—Anderson's Dog and Pony Show 13-14; packed tents; performance satisfactory.

ST. PAUL, MINN.—Harper Brothers' Dog and Pony Show 16-21 gave good entertainments and drawing well.

MARIETTA, O.—Buffalo Bill's Wild West 18 to the largest crowd ever under a canvas in this city; performance very good.

ASHLAND, KY.—Buckskin Bill's Wild West 13; big business; excellent performance.

COLORADO SPRINGS, COLO.—Gentry Brothers' Dog and Pony Show 11; bright, clean performance; large business.

NOTES.

Archibald H. Conner, a circus acrobat, has fallen heir to the will of his father, James Conner, the type founder.

DATES AHEAD.

Managers and agents of traveling companies and ex-representatives are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A HOMESIDE HEART: Chicago, Ill., Aug. 5-18, Louisville, Ky., 29.

A SPRING CHICKEN (Tom M. Jordan, mgr.): Salt Lake City, U., July 23-25.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., Oct. 8-indefinite.

ALMAN DRAMATIC: Alpena, Mich., July 30-Aug. 1.

ARNOLD STOCK (J. Arnold, mgr.): Parkersburg, W. Va., June 4-indefinite.

ATHELY DRAMATIC STOCK (Mittenhal Brothers, mgrs.): Chicago, Ill., May 13-indefinite.

BACKMAN COMEDY: Trenton, N. J., Aug. 6-11.

BALDWIN-MELVILLE STOCK (Walter S. Baldwin, mgr.): Montreal, Can., May 28-indefinite.

BELLEVILLE STOCK: Denver, Col., June 4-indefinite.

CARNER STOCK (Harry T. Webb, mgr.): Piqua, O., June 11-Sept. 1.

COLUMBIA STOCK (Ed C. Stewart, mgr.): Sioux City, Ia., June 11-indefinite.

CRAWFORD, BOY, STOCK: Boise City, Id., July 23-30.

CRITERION STOCK (H. H. Maguire, mgr.): Buffalo, N. Y., May 21-indefinite.

DUNNE AND RILEY ALL STAR: San Francisco, Cal., June 11-indefinite.

EWING-TAYLOR: Keokuk, Ia., June 25-indefinite.

FANE-FARRELL STOCK: Duluth, Minn., July 23-28.

MASSA CITY, Ia., 30-Aug. 4, Alpena City 6-11, Chillicothe 12-15, 16-18, 19-21, 22-24, 25-27, 28-30, 31.

FRAWLEY STOCK: San Francisco, Cal., July 2-Sept. 24.

GOHMARD AND FORD STOCK: Windsor Mills, Que., Sept. 1-10.

HUMPTY DUMPTY (Jas. R. Dixon): Columbus, O., Sept. 2.

KENNEDY-GREENHILL: Bloomington, Ill., July 23-28.

KEYSTONE DRAMATIC (McGill and Shipman, mgrs.): Niagara Falls, N. Y., June 11-indefinite.

KLARK-SCOVILLE (Nep Scoville, mgr.): Cortland, N. Y., July 16-26, Oswego 30-Aug. 4.

LINDLEY, HARRY: North Bay, Can., June 23-indefinite.

LYCEUM THEATRE STOCK: Rochester, N. Y., May 25-indefinite.

LYONS, LILLIAN: Crystal, Mich., July 1-indefinite.

MACK-FENTON STOCK (Wilbur Mack, mgr.): Akron, O., June 11-Sept. 3.

MADCOY COMEDY (Dick R. Sutton, mgr.): No. Y., 23-25, 26-28, 29-31, 32-34, 35-37, 38-40, 41-43, 44-46, 47-49, 50-52, 53-55, 56-58, 59-61, 62-64, 65-67, 68-70, 71-73, 74-76, 77-79, 80-82, 83-85, 86-88, 89-91, 92-94, 95-97, 98-100, 101-103, 104-106, 107-109, 110-112, 113-115, 116-118, 119-121, 122-124, 125-127, 128-130, 131-133, 134-136, 137-139, 140-142, 143-145, 146-148, 149-151, 152-154, 155-157, 158-160, 161-163, 164-166, 167-169, 170-172, 173-175, 176-178, 179-181, 182-184, 185-187, 188-190, 191-193, 194-196, 197-199, 200-202, 203-205, 206-208, 209-211, 212-214, 215-217, 218-220, 221-223, 224-226, 227-229, 230-232, 233-235, 236-238, 239-241, 242-244, 245-247, 248-250, 251-253, 254-256, 257-259, 260-262, 263-265, 266-268, 269-271, 272-274, 275-277, 278-280, 281-283, 284-286, 287-289, 290-292, 293-295, 296-298, 299-301, 302-304, 305-307, 308-310, 311-313, 314-316, 317-319, 320-322, 323-325, 326-328, 329-331, 332-334, 335-337, 338-340, 341-343, 344-346, 347-349, 350-352, 353-355, 356-358, 359-361, 362-364, 365-367, 368-370, 371-373, 374-376, 377-379, 380-382, 383-385, 386-388, 389-391, 392-394, 395-397, 398-400, 401-403, 404-406, 407-409, 410-412, 413-415, 416-418, 419-421, 422-424, 425-427, 428-430, 431-433, 434-436, 437-439, 440-442, 443-445, 446-448, 449-451, 452-454, 455-457, 458-460, 461-463, 464-466, 467-469, 470-472, 473-475, 476-478, 479-481, 482-484, 485-487, 488-490, 491-493, 494-496, 497-499, 500-502, 503-505, 506-508, 509-511, 512-514, 515-517, 518-520, 521-523, 524-526, 527-529, 530-532, 533-535, 536-538, 539-541, 542-544, 545-547, 548-550, 551-553, 554-556, 557-559, 560-562, 563-565, 566-568, 569-571, 572-574, 575-577, 578-580, 581-583, 584-586, 587-589, 590-592, 593-595, 596-598, 599-601, 602-604, 605-607, 608-610, 611-613, 614-616, 617-619, 620-622, 623-625, 626-628, 629-631, 632-634, 635-637, 638-640, 641-643, 644-646, 647-649, 650-652, 653-655, 656-658, 659-661, 662-664, 665-667, 668-670, 671-673, 674-676, 677-679, 680-682, 683-685, 686-688, 689-691, 692-694, 695-697, 698-700, 701-703, 704-706, 707-709, 710-712, 713-715, 716-718, 719-721, 722-724, 725-727, 728-730, 731-733, 734-736, 737-739, 740-742, 743-745, 746-748, 749-751, 752-754, 755-757, 758-760, 761-763, 764-766, 767-769, 770-772, 773-775, 776-778, 779-781, 782-784, 785-787, 788-790, 791-793, 794-796, 797-799, 800-802, 803-805, 806-808, 809-811, 812-814, 815-817, 818-820, 821-823, 824-826, 827-829, 830-832, 833-835, 836-838, 839-841, 842-844, 845-847, 848-850, 851-853, 854-856, 857-859, 860-862, 863-865, 866-868, 869-871, 872-874, 875-877, 878-880, 881-883, 884-886, 887-889, 890-892, 893-895, 896-898, 899-901, 902-904, 905-907, 908-910, 911-913, 914-916, 917-919, 920-922, 923-925, 926-928, 929-931, 932-934, 935-937, 938-940, 941-943, 944-946, 947-949, 950-952, 953-955, 956-958, 959-961, 962-964, 965-967, 968-970, 971-973, 974-976, 977-979, 980-982, 983-985, 986-988, 989-991, 992-994, 995-997, 998-1000.

OPERA AND EXTRAVAGANZA.

ARNOLD OPERA: Memphis, Tenn., June 25-indefinite.

BOSTON LYRIC OPERA: West Superior, Wis., Aug. 1.

CASTLE SQUARE OPERA: Chicago, Ill., June 25-27.

CHESTER PARK OPERA (A. R. Goeling, mgr.): Chester, Pa., July 24-indefinite.

MONTEGRIPPO AND ALLEN OPERA: New York city-indefinite.

OLYMPIA OPERA: New Orleans, La., April 23-indefinite.

ROUNDER, THE: New York city June 25-indefinite.

SPENCER OPERA: St. Louis, Mo., June 3-indefinite.

THE CADET GIRL—New York city, July 25-indefinite.

THE ROUNDERS (George W. Lederer, mgr.): New York city June 25-indefinite.

WILBUR OPERA: Providence, R. I., June 4-Aug. 25.

YOUNG, JOHN E., OPERA: Lancaster, Pa., June 11-Sept. 1.

VARIETY.

ADAMS, JAS. R., HUMPTY DUMPTY CO.: Asbury Park, N. J., June 30-Sept. 10.

ALPHEUS, JAS., PANTOMIME: Atlantic City, N. J., June 23-Sept. 10.

AMERICAN MOTOGRAF (John H. Garrison, mgr.): Toronto, Can., Jan. 29-indefinite.

MINSTRELS.

BRYANT AND SAVILLE'S: York, Pa., July 23-28. Columbia 30-Aug. 4, Camden, N. J., 6-11, Trenton, 13-18.

NASHVILLE STUDENTS (Russo and Holland, mgrs.): Glendive, Mont., July 24, Dickinson 25, Mandan 26, Bismarck 27, Jamestown 28, Fargo 30, Crookston, Minn., 31, Grand Forks, N. D., Aug. 1, Grafton 2, Winnipeg, Man., 3.

RICHARDS AND PRINGLE'S (Russo and Holland, mgrs.): Waukegan, Ill., Aug. 4, Racine, Wis., 5, Sheboygan 6, Fond du Lac 7, Green Bay 8, Iron Mt., Mich., 9, Marinette, Wis., 10, Escanaba, Mich., 11.

RUSCO AND HOLLAND'S: Elkhart, Ind., July 24, Kalamazoo, Mich., 25, Grand Rapids 26, Ionia 27, Owosso

VAUDEVILLE PERFORMERS' DATES.

(Continued from page 19.)

Kino and De Boe—Forest Pk. Highlands, St. Louis, 23-28.
 Kamehl and Torrey—Casino, Rocky Point, Providence, 23-28.
 LEVY, ETHEL—Orpheum, Los Angeles, 17-28.
 Lawrence, A. C., Proctor's 23d St., N. Y., 23-28.
 Linton and McIntyre—Keith's, N. Y., 23-28.
 Lafayette—Keith's, N. Y., 23-28.
 Lewis and Ryan—Forest Park Highlands, St. Louis, 23-28.
 Leonard, The—Suburban Park, St. Louis, 23-28.
 Lavinia, Two—Pastor's, N. Y., 23-28.
 Laurel and Sharp—Pastor's, N. Y., 23-28.
 Mayo Sisters—Casino, Rocky Point, Providence, 23-28.
 Millard, Julia—Palace, N. Y., 23-28.
 Mathies—Palace, N. Y., 23-28.
 Marcelle—Palace, N. Y., 23-28.
 McAvoy and May—Haltforth's, Cleveland, 23-28.
 Martin's Dogs—Forest Park Highlands, St. Louis, 23-28.
 Morris, Ella—Casino, Rocky Point, Providence, 23-28.
 Maddox and Wayne—Proctor's Fifth Ave., N. Y., 23-28.
 Martin, Howard—Keith's, N. Y., 23-28.
 McNeil and Kerby—Keith's, N. Y., 23-28.
 Miles and Niram—Pastor's, N. Y., 23-28.
 Murphy and Willard—Pastor's, N. Y., 23-28.
 Mitchell and Maroon—Pastor's, N. Y., 23-28.
 Nierras, Ernest—Keith's, N. Y., 23-28.
 SAMUEL, FRED—Palace Theatre, London, Eng.—indefinite.
 Nicholson, Paul F., Jr.—Newark, O., 23-28.
 Nobles, Milton and Dolly—Wonderland, Detroit, 23-28.
 Newell Trio—Proctor's Fifth Ave., N. Y., 23-28.
 Osborne and Daly—Grotto Park, Yonkers, 23-28.
 Olney and Delmo—Lake Michigan Pk., Muskegon, 23-28.
 Powers Bros.—Casino, Rocky Point, Providence, 23-28.
 Peels, The—Washington Pk., Delaware, 23-28.
 Pells and Treasie—Proctor's 23d St., N. Y., 23-28.
 Russell, Ida—Ruckrose Beach, Hampton, Va., 23-28.
 Reno and Richards—Proctor's 23d St., N. Y., 23-28.
 Rose, Julian—Robinson Pk., Ft. Wayne, Ind., 23-28.
 Rogers, Ray L.—Keith's, Boston, 23-28.
 Richardson, Laywater—Haltforth's, Cleveland, 23-28.
 Russell, Mae—Barre, Vt., 23-28.
 Richmond and Clements—Pastor's, N. Y., 23-28.
 Shinnott, Florence—Pottstown Pk., Pottstown, Pa.—indefinite.
 Snyder and Buckley—Nottingham, Eng., 23-28.
 Hallway, London, 30-Aug. 5.
 SIMPSON, CHERRIE—Sans Souci Pk., Chicago, 23-28.
 Six and Gendry—Proctor's 23d St., N. Y., 23-28.
 Swan and O'Day—Woonsocket, R. I., 23-28.
 Mass., 20-Aug. 4.
 Sunderland and Fada—Dewey Pk., Barre, Vt., 23-28.
 Sarany, Gilbert—Grotto Pk., Yonkers, 23-28.
 Sweetman, Willis P.—Suburban Pk., St. Louis, 23-28.
 Seymour, Nellie—Casino, Rocky Point, Providence, 23-28.
 Segons, The—Casino, Rocky Point, Providence, 23-28.
 Scott and Wilson—Proctor's Fifth Ave., N. Y., 23-28.
 Swor and De Voe—Proctor's Fifth Ave., N. Y., 23-28.
 Simmon and Pittman—Proctor's 23d St., N. Y., 23-28.
 Tannans, The—Casino, Rocky Point, Providence, 23-28.
 Westman and Wren—Proctor's 23d St., N. Y., 23-28.
 WALSH, MARSHALL P., N. Y., 9—Indefinite.
 Westons, Three—Pastor's, N. Y., 23-28.
 Walcott, Florence—Casino, Rocky Point, Providence, 23-28.
 Walsh and Mack—Grotto Park, Yonkers, 23-28.
 Windon Quintette—Forest Pk. Highlands, St. Louis, 23-28.
 World and Hastings—Forest Pk. Highlands, St. Louis, 23-28.
 Webb and Hassan—Suburban Pk., St. Louis, 23-28.
 Whitman, Frank—Ross Pk., Binghamton, N. Y., 23-28.
 Wilson, Geo.—Proctor's Fifth Ave., N. Y., 23-28.
 Williams and Adams—Proctor's 23d St., N. Y., 23-28.
 White, Ed R. and Rolla—Pastor's, N. Y., 23-28.
 Young and Sells—Proctor's 23d St., N. Y., 23-28.
 Yeoman, Geo.—Suburban Pk., St. Louis, 23-28.
 Zehn and Zarow—Keith's, N. Y., 23-28.
 Zehn, Carl and Zehn—Keith's, N. Y., 23-28.

FEDORA AGAIN.

Through arrangements recently made with Clarence M. Rume, Charles H. Clarke has secured the management of Sardou's *Fedora*. The play will be put on the road this season in an elaborate manner. Mr. Clarke has established an office in the Broadway Theatre Building and is now busy booking his route. He will confine his season this year to the Eastern and Middle States. If the expected demand for Sardou's plays is realized, *Fedora* will make a transcontinental tour next season. The scenery and accessories of the late Fanny Davenport have also been secured and will be used as the nucleus of Mr. Clarke's production.

WEST'S MINSTRELS.

Rehearsals of West's Minstrels began at Ashbury Park last Thursday, and the season will open on Friday evening. The company includes Lew Sully, Billy Van, Ernie Tenny, and Raymond Teal. Richard J. Jose, Manuel Roman, John P. Rodgers, William Hallett, Gus Vernon, Clement Stewart, Waterbury Brothers and Tenny, the De Elmer Trio, Teal and Whalen, Billy Van, and the Rio Brothers. P. S. Mattox will be general agent. A new first part has been painted. A great feature is to be made of the street display. Manager S. R. Riechy is confident of a successful season for the minstrels.

CHANGE AT SOUTH BEND.

An arrangement was completed on July 18 by which J. and J. D. Oliver, of the Oliver Opera House, South Bend, Ind., transferred the sole management of that house to Harry G. Sommers, who is also the manager of the Auditorium, at South Bend. All managers holding contracts with the Oliver should communicate at once with Mr. Sommers, who will be at 1440 Broadway, New York, for the rest of this week.

NEW YORK THEATRES.

PASTOR'S Continuous Performances
 14th Street, between 3d and 4th Avenues.
 Seats 20 and 30 cents.

Charles T. Aldrich, Four Weston Sisters, Miles and Niram, Murphy and Willard, Three Cardowine Sisters, Bicknell, Ed and Rolla White, Mitchell and Maroon, Two LaVines, Richmond and Clements, Laurel and Sharp, Grant Sisters, Grace Garter, Orient and Occident, The American Vitagraph.

THIRD AVENUE THEATRE. A. H. SHELTON & CO., Lessees.
 Opens for 2d Season on Aug. 4.
 We have Sept. 15th week open.

CONN.—PUTNAM.

The New Bradley Theatre

Now in course of construction. Will be ready for business Thanksgiving Night. Seating capacity 1,000. Electricity, gas, steam heat, improved opera chairs. Size of stage 50 x 60 feet. Everything modern and first-class. Now booking for 1900-1901. Want a first-class company for Thanksgiving Night.

RICHARD GORMAN, Mgr.

TEX.—HILLSBORO.

Levy Opera House

Now booking 1900-1901. Capacity 600. M. K. & T. and St. L. S. W. R. R. Population 12,000.

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 Piano, Arranger, Composer, etc. Disengaged for Farce, Musical Comedy, Extraneous, Opera.
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Irish Character. Liberty. Alexandria Bay, N. Y.

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Characters and Juveniles. Engaged for Summer. Mirror

I WILL INVEST some capital and services in a successful play or comedy. No propositions noticed which do not contain full particulars. Address "INGENUE," care MIRROR.

A Well-known Company, first-class, established reputation, wants small amount capital to put on few productions in repertoire.
 Address

"Opportunity," Mirror.

WOONSOCKET OPERA HOUSE WANTED

A strong attraction for Dec. 25; big money for Matinee and Night. Also a good Comic Opera Co. at popular prices, for one or two weeks in May.

Address all letters to

JOSH OGDEN, Manager,
 Opera House, Woonsocket, R. I.

OPEN TIME

Week Sept. 16,
 Bijou, Milwaukee;

Week Sept. 23,
 Grand, St. Paul;

Week Sept. 30,
 Bijou, Minneapolis,

For first-class attraction. Apply to
 JACOB LITT,
 BROADWAY THEATRE, N. Y.

A WELL-KNOWN Manager wishes to hear from a First-Class Attraction Only, that is all ready to go out but in need of ready Money and Good Management. Address

"MANAGER J. B. N.,"

Care Mirror Office.

WANTED

Second hand drops and photo frames, must be in good condition and cheap for cash.
 Man and woman for general business; piano player; also hustling agent. State full particulars first letter.
 Southern managers, let me hear from you with open time.

J. F. ARNOLD, Arnold Stock Co.,

Terrapin Park, Parkersburg, W. Va.

A FIRST-CLASS ATTRACTION IS WANTED ON CERTAINTY FOR DECEMBER 12th.

H. J. PORTER, Mgr. Atheneum, Jackson, Mich.

AN OPPORTUNITY. Theatre for sale, also an established Bill Posting Business. Growing city about 30 miles from N. Y. City. Present population 20,000. New and modern. Only the fire in city. Lately purchased by present owner at force sale. Will be sold on easy terms for nearly \$20,000 less than cost of building. For full particulars address C. S. F., care MIRROR.

CLEAR STAGE is the advance notice for **UNCLE BENZ.** Season 1900-1901. Managers in Western Ohio and Eastern Indiana, and open time in October for the big scenic production. All special trick scenery. Clever specialists. Novel mechanical props. Entirely different from all other rural comedies. All special litho paper. Address FRANK ADAM, Frederick, Md.

WANTED.

A young man to play heavy old man; also a boy alto singer; a good team for repertoire, woman must be first-class sourette; also good chorus women. Apply BLONDELL & FENNESSY, Metropolitan Exchange, 1227 Broadway.

MAHONING ST. OPERA HOUSE, Pottsville, Pa.

Under New Management. Fair week open, week of Aug. 21st. All parts booked. Send new contracts. New or good second hand scenery wanted. Address J. J. FISH.

FOR SALE.

Set of house scenery consisting of parlor, kitchen, street and wood drops, 16 by 22 feet; four wings for each drop, 5½ by 16 feet; two fancy borders, 5 by 30 feet; one grand drapery border, 10 by 30 feet; three border lights. All in fair condition. Address PAUL B. WING C. J., Chicago, Ill.

CLEARFIELD, PA., OPERA HOUSE
 Want a good Brass Band attraction for Fair week, Sept. 10, 11, 12, 13. Three-night stands preferred.
 THOS. E. CLARK, Manager.

LARGE COOL HALL TO LET
 for Theatrical Rehearsal and practicing singing of companies.
 LE ROY HALL, 2163 8TH AVE.

DIVORCES.—Absolute divorces obtained in Pennsylvania upon the grounds of desertion, cruel treatment and drunkenness, which will allow each party to remarry. Consultation free. E. R. W. SEARLE, Susquehanna, Pa.

43d ST., W., 238.—Apartments of three and four large, light rooms completely furnished for housekeeping. Bath, hot water; strictly respectable; \$5 to \$10 weekly. JANITOR.

WANTED.—Partner with \$2,000 cash, to manage a melodrama. Same was out last season and proved success. Address "M. N.," DRAMATIC MIRROR.

FAT FOLKS REDUCED 15 POUNDS A MONTH.
 No Starving—No Sickening. Sample Box, etc. 4c ea. HALL CHEMICAL CO.,
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\$20,000-PRODUCTION-\$20,000

"A Wife in Pawn"

Written especially for her by
 CHAS. E. BLANEY and CHAS. A. TAYLOR.

Ladies and Gentlemen engaged for the Hope Booth "A Wife in Pawn," will report for rehearsal, Lyric Hall, Monday, July 30, 10 A. M. sharp.

CHAS. E. BLANEY, Manager.

J. and J. D. OLIVER, SOUTH BEND, IND.

July 18.—We have this day contracted with Harry G. Sommers to assume the sole management of the

OLIVER OPERA HOUSE THIS CITY.

Any manager holding contracts will please communicate with him immediately. He also is the manager of the auditorium here.

MR. SOMMERS will be in New York, at 1440 Broadway, balance of this week.

TO MANAGERS.

I will play all dates contracted for by former manager, Charles Hassenforder, he having assigned all interests in them to me.

KATHERINE ROBER,

Empire Theatre, Providence, R. I.

Now Booking.—New Opera House, OIL CITY, PA.

I am now building a modern ground floor Theatre on the site of the old Opera House which was destroyed by fire in March, '97. As the city has been without any place of amusement since it will be a gold mine for first-class attractions. Ready to negotiate for an opening attraction about Dec 1.

Also want attractions for Armstrong O. H. Johnsonburg, Pa., which was a winner last season. Opening attraction wanted for Sept. 5 to 10.

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The Tender Hearted "OLE."

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OPEN TIME:

Sept. 17, 18, 19. Dec. 24, 25, 26.
 Oct. 1, 22, 23, 24, 31. Jan. 17, 18, 19, 30, 31.
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We manufacture every kind of Stage Lighting Apparatus and Effects, Electric Signs and Illuminations. SEND FOR NEW 1900 CATALOGUE.
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WE HAVE THEM, TOURIST CARS, ALL KINDS, ALL SIZES; PRIVATE CARS, PULLMAN CARS, BOX AND FLAT CARS. ALL PRICES.

State your wants, or call on us personally. We can probably fill them. We have an experienced theatrical man to show you this equipment. All the Pullman and Wagner second-hand equipment exclusively in our hands.
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JAKE ROSENTHAL—At Liberty

Having severed his connection with the

GREAT ORPHEUM CIRCUIT,

after three years managing the Orpheum Theatres in Omaha, Neb., and Los Angeles, Cal., invites proposals for his services next season.

Wire or write. Permanent address, 147 Newberry Ave., Chicago, Ill.

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WANT

Character Woman, must be competent to play some *Heavies* and strong *Irish* part in *Shadows of a Great City*. State full particulars in first letter. Address

MONTE THOMPSON,
 Salem, Mass.

SAVOY THEATRE, LOWELL, MASS.

Opens Sept. 17. Entirely renovated and improved.

BEST VAUDEVILLE ACTS

can secure opening and later dates.

Address FRANK G. MACK, Manager.

ROSE EYTINGE'S RECOLLECTIONS.

Typical Experiences in Manager Hough's Syracuse Stock Company.

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I wonder why it is that stage-folks, both men and women, always think it a fine thing to deny stage life to the young man or woman who thinks of entering that life. These persons must not know that their attempt at depreciation is not just; that this life, which they deny, is a good life.

The stage brings pleasure and brightness to lives which would otherwise be without any influences more elevating than work-a-day interests. It brings quick returns in recognition of talent, and, in a thousand ways, which the limits of this little talk will not embrace, makes its superiority as a vocation apparent. And for kindness, good-fellowship, a willing heart, and a ready hand to help each other, where will you find these things as you will find them among player-folks?

When I was a slip of a girl I went upon the stage.

At that time there was in this city, and I believe, in the whole country, but one dramatic agent. Ah! Happy time! This was Charles Parsloe, the father of the late Charles Parsloe, better known as "the Heathen Chinese." This elder Parsloe, I remember, had an office in Chambers Street. To him I went and asked for an engagement.

Mr. Parsloe evidently saw in me qualities which authorized me to make this request, for, without any difficulty and with very little delay, he obtained employment for me.

I was engaged to go to Syracuse, there to join a dramatic stock company under the management of Mr. Geary Hough. I went, and the way was made plain and easy for me. The question of wardrobe promptly presented itself, and it was a very serious and troublesome problem; but my manager, Mr. Hough, offered me a solution of the difficulty. He was a widower of recent date, and his late wife had been his leading woman; he still had her stage wardrobe intact, and as tailor-made gowns and wrinkleless robes were not then the vogue, I had very little difficulty in adapting this wardrobe to my needs, and as I wanted garments, I bought them, and paid for them "on the installment plan," Mr. Hough deducting from my salary a small weekly sum.

I wonder if Mr. Hough and I were the pioneers of the installment system? If so, may we be forgiven! Now, when it is considered that I was drawing a salary of seven dollars a week, one might be led to think that mine was a life of hardship and privation.

Not at all. Money was worth much more then than it is now, and on my salary I could live in modest comfort. I had a pleasant, comfortable little room, with board, fire and light, for which I paid three dollars a week, and even my lame arithmetic showed me a nice little balance to my credit.

I do not pretend to say that abundance in any form was within my means, but I suffered no privations; I lived in a boarding-house, in which lived Mr. and Mrs. Frank Humphreys, the leading man and leading woman of the company, together with several others of its members.

The table was furnished with the ordinary boarding-house fare, and was neither so abundant nor so luxurious as to make any of us fear gout.

Our only really hard experience was on Sundays. Our landlady was a strict Sabbatharian and would have no food cooked on this day, and so from Saturday night till Monday morning, we, her helpless prisoners, virtuously and virtually starved—until I, in a blessed hour, discovered that food galore was stored in the cellar; I at once laid this discovery before Mr. Humphreys.

Hope dawned upon us. The first Sunday midnight after our discovery, Mr. Humphreys, armed with a villainous looking scimitar, one with which I have no doubt, many a stage murder had been committed, and I, armed with a lighted candle—a juvenile Lady Macbeth—in the stealthy silence of stocking feet, crept down to the cellar.

There, surrounded by the bodies of our destined victims, which were suspended against the walls upon huge hooks, and apples, blushing rosy red for shame of us, and potatoes with their eyes fixed upon us, and butter which was trying to smoothe away our iniquities, we committed our burglary.

Mr. Humphreys cut from a side of beef a nice tender steak—not at all the sort we usually got—or from the loins of an innocent sheep some sweet, succulent chops, while I secured the "trimmings," as bread and butter, condiments, fruit—in fact, any "unconsidered trifle" I could lay hands upon.

Then, in fear and trembling, we crept up stairs, laden with our "loot," to find Mrs. Humphreys paralyzed with fear, filled with reproaches and reprimands, but—also, with a nice, clear fire.

And then the delight, after carefully securing the door, and taking every precaution against being surprised, of broiling our booty upon an improvised gridiron composed of two crossed swords!

Truly we are all sons of Adam. And I never suffered any of those perils and temptations that we are told beset the path of girls who adopt the stage.

I was a mere girl; indeed I was little more than a child. The company of which I found myself a member was made up of good, kind, decent folk. They were, every man Jack and woman Jill, good and kind to me. They, one and all, protected me, and pitched into me when I deserved it, which I have no doubt was pretty often. And never, either during working hours in the theatre, or in hours of rest and relaxation at home, did I hear an unseemly word or witness an unseemly act.

An accident when I first joined the company most agreeably fixed my position in it. The leading man wanted to play the Old Guard, and I was cast for Melanie. Thus was my "hall-mark" of leading juvenile woman established.

I remember with special affection the leading woman of our company. She was then Mrs. Frank Humphreys. After the death of Mr. Humphreys she married William Jamieson, who was a son of William Jamieson of Consuelo fame.

I played my first "heavy" part in this company. A lurid drama called The Wandering Boys was put up, Susan Denim being the star, and somebody else, whom I cannot remember, playing these boys, and I being cast for the bloodthirsty Baroness who persecuted them. Now be it remembered that this same bloodthirsty Baroness was supposed to be a party whose age might run from fifty years up, and I was scarcely fifteen. Besides, the

part imperatively demanded a black velvet train.

Needless to say I did not possess any such splendid appendage. My limited salary did not permit the possibility of the purchase of one, and the late Mrs. Hough's wardrobe did not contain one. What was to be done? Mrs. Humphreys came to my rescue. She offered to lend me hers. And, be it remembered, it was a new one, purchased for this engagement, the star of her stage wardrobe, the apple of her eye, her fetish, and she lent it to me. Could friendship go further?

The fateful night of the first performance of The Wandering Boys arrived. That is, so far as the public was concerned. But the real performance that night was making me up and dressing me for the Baroness. This called for the full feminine force of the company, and promptly they all filed into my dressing-room and the work began.

My hair was parted in a straight line over my nose, and plastered down over my ears and spattered down my cheeks, and then my face was "lined;" and, looking back upon my face as it was then, I have no doubt that those same carefully drawn and shaded lines, instead of producing the desired effect of giving me an appearance of age, only served to accentuate its youthfulness.

The ceremony of making-up being concluded, my corps of attendants proceeded to put me into the black velvet train. But as fast as they put me into it I slipped out of it.

There was so much of the train, and so little of me! I can see now, in memory, those dear, kindly folk, as they stood about me; I can see now the various expressions of hopelessness with which I was regaled in the matter of the waist; there was such a waste of waist and such a dearth of Baroness.

But I was pinned in here and taken in there, and, as a last resort, I was draped in black lace, to cover discrepancies, and I was hustled on the stage.

Up to this moment I had been an interested spectator rather than an active participant in this robing act, and was secretly feeling the keenest delight at having attained to the dignity of this, my first train.

But when I found myself standing on the stage, and saw behind me that long, black, trailing something that moved whenever I moved, that insisted upon following me, that would be dragged after me wherever I went, I conceived a sort of horror of it.

It seemed to my overwrought mind that it was some sort of a hideous dragon, and I was its victim, condemned to drag it after me for the rest of my life.

I dissolved in fears and tears. And these tears must, of course, have removed from my face all those carefully traced lines which were to have given to it weight and age.

Oh! what a performance I must have given of that bloodthirsty Baroness!

ROSE EYTINGE.

CUES.

Manager Fred Berger is touring the West in search of recreation and health.

Katie Emmett will appear in The Waifs of New York under the management of Howard and Doyle.

Louise Strathmore, who was thrown from a horse near her home in Wheeling, W. Va., is rapidly recovering.

As a result of the Sabbath observance agitation in Atlantic City, the police of that place last Sunday closed the Auditorium Pier Theatre, where Alfred E. Arons' company was appearing. Manager Arons claims that he was discriminated against unjustly, as the other theatres, with the exception of the Academy of Music, were allowed to open as usual.

The dispute between the management of the People's and Windsor Theatres and the Actors' Union has been settled by the managers agreeing to the union's demands.

M. Chaimish, of the Théâtre Francaise, Paris, has been engaged by David Belasco to design the costumes for La Du Barry, in which Mrs. Leslie will be seen next season.

Ethel Barrymore, C. B. Dillingham, and Harry B. Smith were among the arrivals from Europe on the St. Louis last Saturday.

Elmer Buffham and Antoinette Amey were married at Toronto, Canada, on July 11. The ceremony was performed at St. John's Church by the Rev. Mr. Williams. A wedding reception was held in the evening at the home of the bride, and afterward Mr. and Mrs. Buffham departed for the home of the groom at Bloomington, Ill., where they now are. Mr. Buffham is to be the leading man of the Shipman Brothers company at Toronto next season.

James B. Mackie and Louise Sanford will begin their tour in Grimes' Cellar Door at Traverse City, Mich., early in September. The tour which will extend to the Pacific Coast, will be managed by Harry Alford.

Florence Redledge, who recently closed with An American Beauty at the Shaftesbury Theatre, is enjoying a few weeks' vacation in London prior to her return to America.

Claude Gillingwater, who successfully staged and played an important role in Madame Butterfly at the Duke of York's Theatre, London, will sail for America on the Umbria, arriving in New York July 29.

Fleurette has been engaged to play Flirt in Hoyt's A Trip to Chinatown next season.

The Earl of Yarmouth and his company opened their season at the Casino, Newport, July 17. In The Councillor's Wife. The cast included Eric Hope (Earl of Yarmouth), Paul Gilmore, Edward Gore, R. C. Turner, Donald McLaren, C. Fish, Clara Bloodgood, Norah Lamson, Louise Galloway, and May Robson.

John H. Springer, the new manager of the Grand Opera House, announces that the theatre has been renovated and generally improved during the summer. A feature of the coming season at the Grand will be Sunday night concerts, given under the direction of Ted D. Marks and beginning Sept. 30.

John E. Kellard will open his season in The Cypher Code at the Detroit Opera House on Oct. 1.

The 100th performance of The Dairy Farm in Chicago occurred July 23. The engagement will close on Aug. 11, as the regular season of the Great Northern Theatre will open on Aug. 12.

Mr. and Mrs. Melbourne MacDowell are now in Europe. They left New York on the steamer Statendam, for Holland, where they will remain for some time. Before returning to America Mr. MacDowell will visit Paris and Constantinople. At the latter place he will study the atmosphere of the city and gather information to aid in the production of Sardou's Theodora the coming season by Clarence M. Brune.

Rudolph Aronson states that Johann Strauss' latest opera, Wiener Blut, will be sung in English here next fall.

The season of Dickson and Amstard's Humpty Dumpty will open Sept. 3 at Columbus, O.

A Homespun Heart, an original pastoral play by Hal Reid, will have its first production in Chicago, Aug. 5, under the direction of Al Harris and Walter Floyd.

The Real Widow Brown will be under the management of Clifton and Sherman next season.

THE FRONT OF THE HOUSE.

II. The "Actor-Owner's" Interests.

In my first article I tried to show how the owner of a theatrical enterprise could be protected against the dishonesty of employees in "the front of the house." In fact, I tried to effectually handcuff every person in the front of a theatre save one—the company's manager. That individual I credited with honest motives or absolute ownership. But, unfortunately, he is not always so deserving or so blest. Frequently he is only, like the doorkeeper, a salaried employee, or is paid on a percentage basis, and in the case of a star company the real owner is frequently "back," or on the stage, and, consequently, is utterly unable to look personally after his interests in front.

Now it is unfortunate but true that this person, the manager in front, often needs more looking after than any one else, and under existing systems he has such an absolutely free rein that the real owner may be robbed of large sums by him without the smallest chance of protection, detection or redress.

I will here outline a system under which even this form of theft may be averted. As such a thing has not heretofore been accomplished, or considered possible, I must ask the consideration of my readers, and as this form of criminal—the manager or business-manager—is of necessity a clever fellow mentally, I hope that any reader who can devise a method of "beating" this system will reply to me to that effect, to the end that the public benefit may accrue in the elimination of dishonesty from the operation of that department of our business.

In my first article I described the use of the registering turnstile and the classified pass-list, including the numbered list of "litho" stands or locations. These features are retained.

It is clear that if a star or owner in the "back" of the theatre can know exactly how many persons have been admitted to a performance, and knows exactly how many passes have been issued, and, consequently, just how many of those admissions were free of charge, he will know just how many cash admissions he is to hold somebody accountable for. But we must go further than this. As he is unable to be present in the office at the time of the "count-up," and to witness the emptying of the padlocked ticket-boxes of their contents of "stubs," passes and "hard" tickets or admission tickets, he is unable to determine anything but the fact that so many persons entered the theatre that evening and paid for \$1.50 seats, \$1.00, or 75 cent seats he has yet to know. We must help him. It is plainly impossible for him to go through the details of a "count-up" after he finishes his hard night's work, so we must find a simple, easy system that will solve the problem. Here it is:

He supplies himself with small printed pads, or stub-books, in different colors, each book containing say three hundred leaves. These are printed as follows:

These slips are to be kept in a box in the office of the manager.

KEEP THIS SLIP! It is a receipt to you for the money you paid for your ticket, and no ticket will be accepted for exchange or redemption unless accompanied by this slip.

JONES JARRETT COMPANY. 86 Signed: JONES JARRETT.

He fills in the blank on the stub end with the amount which he desires that particular slip to represent in receipts. In other words, he writes in "\$1.50," which directs that that particular book shall be used in giving receipts for the purchase price paid for each \$1.50 seat.

He then causes to be posted over the box-office window this placard:

During this engagement every purchaser of a \$1.50, \$1.00 or 75 cent reserved seat must see that he receives with it a receipt-slip like that here shown. No tickets will be accepted for redemption or exchange unless presented with this receipt.

Every kind or price of reserved seat can be included if desired, but as it is only necessary to secure protection in connection with the sale of those seats which cost more than 50 cents—the general admission price—this measure would be superfluous. It must be remembered, as I stated in the former article, that there should be no balcony seat sold for admission through the turnstile at a price less than that charged for mere admission to the parquette.

The reader can now plainly see the scheme. It corresponds to the practice in all important stores of giving with every purchase a "sale" slip, which serves as a checking system on the salesmen individually, as well as other purposes. These books are in the private possession of the star, who autographs them to prevent duplication, dates them (the outside of the book) for the various performances, and issues them to the treasurer for use just as soon as the seats are put on sale. These receipts should be printed with a fac-simile autograph, the fraudulent duplication of which would constitute a felony, punishable by imprisonment.

Now for rules as to passes: At the beginning of the week the classified lists of passes out for the week, formerly spoken of, are submitted to the star, and he makes a note of their total number. Any further passes to be issued for that night—necessarily limited in number—he gives the manager himself, tearing them from his own pass-book, or simply makes a note of the number required, as he prefers.

We now refer to the turnstile. By a clever though simple device we find that the entire box containing the registering apparatus can be detached from the turnstile by a key. But we also find that unless the registering box is on the turnstile in its proper place, the turnstile will not turn. Hence it can only be removed at the proper time—viz., when the whole audience is in the house and all tickets are taken. We also see that the registering box itself is locked with a Yale lock, so that the registering appliance can only be gotten at and turned back by the holder of that special Yale key. Now the star holds that special key. Bear these facts in mind.

And now the star is ready for his battle against dishonesty. He arrives at the theatre on Monday night. He gets there at or before 7.30 o'clock. He sees that the turnstiles are put in their places, adjusted and secured by the seals (with wax) made with his own ring. He goes back on the stage and goes about his work. The performance proceeds. Finally, the

time for "counting-up" comes, and, that ceremony completed, the business-manager brings back to him the registering boxes from the turnstiles, which are now moved to one side, their sentinel duty over for the evening. The star inspects the registering box from the parquette door turnstile. He finds that it registers a total of 1,353, showing that that number of persons have gained admittance to the theatre through that door, past the doorkeeper. This includes both parquette and balcony. The registering box from the gallery shows 275. The star makes a note of these figures, and opening the boxes with his key, readjusts the registering apparatus, turning it back to nothing, after which he returns them to the business-manager. He is then also given:

1. His copies of the pass-lists, from which have been crossed off the numbers, names or letters (representing pass-holders), whose passes have been honored for that evening by the box-office.

2. The remains of his receipt stub-books, from which a receipt has been torn for every reserved seat sold of over 50 cents in value.

3. The usual box-office statement.

4. Any passes remaining unused of those few which he gave the business-manager for possible emergency use that evening.

Later, at his leisure, he has his little "count-up." The box-office statement reads in part:

492 Orchestra at \$1.50.
432 Or. Circle at \$1.00.
130 Balcony at 75 cents.

His books of red (\$1.50) receipt slips—numbered consecutively by the printer—have been used to the number of 492. Good. All O. K. His books of white slips (\$1.00) have lost 432. O. K. His books of blue slips tally also. He now easily adds the sum missing and finds it to number 1,054, which represents the number of persons who have been admitted at prices higher than 50 cents. This, taken from the total number shown to have been admitted through the down-stairs turnstile (1,355), leaves 301. From this he has to take the number of authorized passes honored that night. By reference to his lists he sees that there have been crossed off or honored 216. To this he adds the number of emergency passes which were used by the business-manager. This he sees is 14. These items totalized make 230 passes or free authorized admissions. This, added to the number of reserved seats sold at 75 cents and up, makes a total of 1,284, leaving of the 1,355 admissions registered by the down-stairs turnstile 71 to be accounted for at 50 cents each. He refers to the statement, finds that item to be correct, and, after a casual glance at the gallery record and its corresponding item on the statement, his "count-up" is completed.

Now if, during the week, the star chooses to employ some clever and trustworthy youth to go over the street-route given in the "litho-list," as described, to see that the advertising matter has been distributed as claimed, he can feel that he is only being robbed of that which he has voluntarily allowed the thieves to take. Beyond this no human system of ingenuity can go. The only loop-hole left for dishonesty is to slip people through an unauthorized door, or to break the seals of the turnstiles before the audience are in. In either case detection of the thief is certain, as, with a plainly posted set of rules in evidence, and with the proper clause in his contract with the manager of the theatre, stipulating the proper use of the turnstile and system, a conspiracy to defraud, to be successful, must include in its perpetrators the theatre manager and the entire staff "in front," some eight or ten persons, which is manifestly an impossibility.

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TELEGRAPHIC NEWS

CHICAGO.

Souvenirs at Two Theatres—End of Castle Square Season—News, Quip and Jest.

(Special to The Mirror.)

Chicago, July 23.

It is very seldom that two attractions reach the souvenir period in any city during the heated term, but we have two in prospect this week, and it is only because our delightful Summer weather affords opportunity for all classes of shows. For instance: Last Thursday evening I went out to San Souci Park and enjoyed a perfect July night, with beer as a "chaser," and the next evening I had to wear a light overcoat in riding down to the Dearborn on an open car. The Burgomaster, by the way, is breaking records at the Dearborn. Put it into New York with a big cast and its lines and music would make it discount any one of your hot weather extravaganzas. It reaches its fiftieth performance this week, and there will be albums of half-tones of the leading people as a souvenir. There is a young and pretty "lunch," neat but not gaudy, and the principals work with a will to make the show "go."

At the Great Northern there appears to be no let up in the popularity of The Dairy Farm, and during the week its one hundredth performance here will be signaled by the distribution of imported chocolate pots among the women in attendance. From present indications it is likely that the rural drama will run until the opening of their regular season of the house, on Aug. 11.

Will McConnell has made a hit in vaudeville. Nothing if not original, he has christened his sketch The Exchange Editor, and he makes his talk sitting at a table piled high with newspapers, assisted by the exchange editors usual "props"—shears, paste-pot and corn-cob pipe. He wanted to smoke a large cigar, but I told him it would destroy the illusion. Few men give an exchange editor a cigar. I was one for years and the corn-cob was the thing. Will is funny and they seemed to enjoy his "turn" on the Masonic Temple Roof yesterday.

The Bijou was the first one of the outlying houses to start in for the season. It threw open its doors yesterday for melodrama, which is to be its strong card. The Klimt-Hearn combination opened for two weeks in Kidnapped, and will change the bill next week.

The Alhambra will follow next Saturday night, offering Uncle Josh Spruceby at popular prices. It will be followed by A Home-spun Heart, off Hal Reid's loom. The Woman in Black and a new one by Con T. Murphy, called The Gamekeeper, are announced also.

This is the last week of the Castle Square Opera company's Summer season at the Studebaker, and the first three nights will be given over to The Pirates of Penzance, while the latter half of the week will be devoted to The Mikado. Next Saturday night this organization will have completed a record of fifty-six weeks in Chicago, with 452 performances of opera in English. In The Mikado, Stage-manager Ed Temple will make his first stage appearance with the company, singing the name part. The Fall season will open Sept. 17.

Jessie Bartlett Davis is to repeat her engagement of a week at the Masonic Temple Roof-Garden, opening next Sunday. Her last week there beat Cissie Loftus' big week at the same place by just \$2.

S. Miller Kent, of Brookston, Ind., who was here with Hearts are Trumps, is spending the Summer here in literary work—writing a book.

They sang Billie Taylor at the Studenker last week, and Reginald Roberts, who warbled the name part, received a circular letter from a "dental parlor" addressed to "Mr. Billie Taylor, the Studebaker."

Many professionals will recall Harry Pratt, an old-time Chicago comedian, who was well known on the stage years ago, and will be pained to learn that he is dying in very reduced circumstances in this city.

Tom Shea, the Chesterfieldian manager of New York's Empire Theatre, is visiting friends in Chicago, and Eddie Girard is also enjoying our Summer resort weather.

New York actors who cursed the fates for being compelled to play in Hearts are Trumps in Chicago during July are still here. They read of the New York temperature and preferred our cool lake breezes.

I saw this sign in the window of a cigar store here the other night: "Pete Bailey, 6 for a quarter, just to introduce them." John Drew, Robert Mantell and Andrew Mack are still selling for five cents straight. That's the difference between burlesque and the legitimate.

Winborn Eugene Rawlings, advertising agent—think of an advertising agent with a soubrette name like that!—is the busiest man in town just now, for he handles all of the work for both the Masonic Roof and San Souci Park, and handles it well, too.

L. J. B. Lincoln—"Link of the Lambs"—writes me from Burlington, Vt., that he is on a buckboard drive for a month through New England, and, as he had been away from "The Lambs" for two weeks, he had not heard a good story in thirteen days.

Walter Jones has gone up to Macinac Island for a trip.

From Melbourne, Australia, Manager Jim Love, of the O'Neil-Rankin company, writes me: "If I get near enough to Kruger I'll try and grab a bunch of his whiskers and send them to 'Punch' Wheeler and have him write a farce-comedy around them. Norman Brown, one of our extra men in Elizabeth, Queen of England, received his salary one Saturday night, and the next day he was in the plague hospital. Since then he has died, I learn." I think they were foolish to pay salaries at all until they had the man's heart examined.

The Blue Pencil Club gave a big athletic and vaudeville "stag" last Thursday night and Frank M. Witmark directed the entertainment, in which Billy Robinson, Harry Thornton, Jarrow, Loney Haskell, Reginald Roberts and others took part. "Riff" HALL.

BOSTON.

Stock and Extravaganza—Brief Visits—John B. Schoeffel—Current Chat.

(Special to The Mirror.)

BOSTON, July 23.

It is not as if the stock company at the Tremont Theatre could beat the record for duration of engagements of any sort at that theatre, but the company and Rodriguez en-

tered tonight on their seventh week, and the record is not yet, by three weeks at least. The bill is Robertson's Ours, with J. H. Gilmour as High Chalcot and Florence Rockwell as Mary Noley. To-night marked the fiftieth performance of the stock company. Last week Harry Sanders, who is out of the cast this week, took a substantial benefit. Next week, The Streets of New York.

Rose Beaumont, as Marguerite, is the newest addition to Very Little Faust, etc., at the Columbia, and her well-known specialties were acceptable to the audience.

Northern Lights was put on at the Castle Square this evening. Eighteen months ago it was well received at this house, and hence the revival. For the week beginning July 30, Walter Perkins has been engaged especially to play the Barber in My Friend from India at the Castle Square. He was in town for a day last week on his way down to Maine.

Roland Reed, in A Modern Crusoe, will open the regular Fall season of the Boston Museum. Mabel Dixey writes that she is coming to Boston in the company supporting Henry Jewett in The Choir Invisible. Miss Dixey is the sister of Henry Dixey, of whom great things are expected in The Adventures of Francis. She will spend the remainder of her vacation at Sinsinnet.

Royd Putnam, who has been putting on tan at both seashore and in the country, writes that he has been re-engaged as leading man with Joseph Jefferson.

It looked for a day or two last week as if John B. Schoeffel, of the Tremont Theatre, was out \$2,500. His bath-house at Manchester was entered, and his gold watch, chain, various valuables and important letters were stolen. Two days later a Boston mail collector discovered in one of the local boxes a brown leather pocketbook. It contained two letters, each bearing Mr. Schoeffel's name, and each having reference to a transaction in which a large sum of money was involved. No money, however, was found. Evidently the thief came to Boston and took the first opportunity to unload what he did not dare to keep.

Frederick W. French, who died suddenly at Young's recently, was the most constant theatre-goer in Boston or out of it. He was an enthusiastic first-nighter, and if he liked a play, no matter of what calibre, he would buy up front row seats for each night in the week. Local box-office men will miss him.

John Prior, who was buried in Malden last week, was for many years a trusted employee of the late John Stetson at the old Globe Theatre. Later he was employed at the Park by John Crabtree. More recently he was found with many of E. E. Rice's enterprises, and last season he started out with A Temperance Town, but was compelled to return home, because of failing health.

Ethel Kendal Grimston, daughter of Mr. and Mrs. Kendal, the English players, is making a tour of the Eastern Summer resorts. Nahant claims her this week.

JAY BENTON.

ST. LOUIS.

Good Bills at the Gardens—Imperial's Affairs in a Tangle—News Notes.

(Special to The Mirror.)

ST. LOUIS, July 23.

The past week was not one of great profit to the Summer gardens. The street car strike, together with rain and cool evenings the first part of the week, interfered very materially with business. Manion Brothers closed their garden on account of the strike. Their amusement place was unfortunately in about the worst location in the city with regard to the strike situation, and they concluded that it was useless to try to keep open house longer under the present conditions.

The Spencer Opera company did splendid work last week in Fra Diavolo. Grace Van Studdiford was enthusiastically received on her return to the company after a week's absence. Zerlina was thought by many to be the best role she has attempted this season so far, and it certainly was a triumph for this handsome young soprano. Mr. Hinshaw was magnificent in appearance and voice as Fra Diavolo. This week Gifford-Gifford is the bill, with the following cast: Gifford-Gifford, Grace Van Studdiford; Aureole, Gertrude Lodge; Don Bolero D'Alcarazas, William Steiger; Marasquin, Martin Pache; Mourzouk, William Wade Hinshaw; Paquita, Dedie De Prez; Pedro, Fanny De Costa. Next week Il Trovatore.

The Delmar Stock company improved in its work of the second week of The Girl from Paris, and consequently the performance had more snap and go to it than during the first week. Sunday afternoon the bill was changed to 1492. The cast: Christopher Columbus, Hubert Wilke; Ferdinand and Charlie Tatters, Will H. Sloan; Alonso, Alexander Clark; Don Juan, John Hoey; Charles Vill. A. L. Cave; Martin Pinzon, W. E. Browning; Don Pedro, Dave Abraham; Don Ferdinand, Adine Bouvier; Catalina, Lila Blow; Royal Herald, Lillian Cooley; Messenger Boy, Daisy Thompson; Ward Knickerbocker, Ed Chapman; Felix, Sherman Wade; Brida, Nina Chapman; Joanna, Ruth White; Brida, Nera Rosa; Isabella, Ed Begley. Amorita, the dancer, continues to be one of the great attractions of the Delmar productions. The French Maid will follow.

Maurice Freeman and the Imperial Stock company greeted many of their old friends at Koerner's Garden last week. Mr. Freeman is very popular in St. Louis, and if the car strike and the weather man do not combine against him he will make a success of his Summer scheme. The company appeared to good advantage in Miss Fedora, and Nadine Winston in the title role scored a decided hit. This week Fanchon, with the following cast: Fanchon, Nadine Winston; Landry, Maurice Freeman; Didier, Arthur Garrels; Father Barbeaud, Hugh Morrison; Etienne, Ralph Smith; Father Coillard, Jack Mahoney; Marthean, Frank Seeley; Colin, George Whitaker; Old Fadet, Mrs. Taylor Carroll; Mother Barbeaud, Anna Marie Schaefer; Seesette, Marie Austin; Madelon, Eloise French; Marlette, Fannie Abbott.

Manager Gumpertz, of the Suburban Garden, has made a complete change of programme this week, the minstrel first part being discontinued and a straight vaudeville bill substituted. Sam Morris is offering a clever comedy-drama written by himself, entitled Jack's Thanksgiving, supported by Caroline Irwin and J. W. Quinn. The other entertainers are Willis P. Sweetnam, Carroll Johnson, the Leonards, George Yeoman, Webb and Hassan, and the Blanchard Quartette. The programme closes with an afterpiece called The Katzenjammer Kids, in which Frank Dumont, Fred Warren, Carroll Johnson, Al. Blanchard, and J. M. Woods appear.

The Girl with the Auburn Hair has made such a hit at Forest Park Highlands that Colonel Hopkins has retained her for the third week. Others on the bill are Lewis and Ryan, William Windom Quintette, World and Hastings, Annie Kenwick, Armin and Wagner, Prince Kinzo, William De Boe, and Martin's dogs.

There is a big fight on among the stockholders of the Hagan Opera House Company as to who will control the management of what is now known as the Hopkins' Imperial Theatre. Rufus J. Delano represents one faction and J. C. Jannopoulos the other. Mr. Jannopoulos has handled the business of the building for the last three years, and Mr. Delano claims no dividends have been paid to the stockholders. The property was advertised to be sold under a deed of trust on July 17, but the minority stockholders persuaded the trustee to dismiss the sale so they could get in a position to protect themselves when the property will be sold at a later date. Mr. Delano says that in all probability the theatre will come into the control of John H. Havlin, of Cincinnati, who is manager of the Grand Opera House and Havlin's Theatre, in this city. In that event the house will probably be closed.

Arthur Garrels, a St. Louis boy, who was with James O'Neill last season, has been engaged by Manager Freeman for his Summer stock company at Koerner's Garden.

Sam Morris, who was a great favorite at the Delmar Garden, severed his connection with the stock company Saturday night, and will appear in vaudeville during the coming season.

John P. Rogers, who has been one of the popular members of the Suburban Minstrels during the Summer, left for Asbury Park Tuesday, where he goes to begin rehearsals with W. H. West's Minstrels. Lew Sully left here Sunday to join the same organization.

Ethel Jackson, after filling a special engagement of two weeks with the Delmar Stock company, appearing in the title-role of The Girl from Paris, left for New York Sunday. Miss Jackson is a very clever young woman, and she played this difficult role with much skill and ability. She made many friends while here who will be glad to welcome her return to our city.

Dan Allman, the St. Louis minstrel, will spend his vacation in this city visiting relatives and friends. He will join J. H. Haverly's Minstrels in Chicago next month for rehearsals.

The vaudeville team of Sherman and Morris rested here last week. Mr. Sherman made me a very pleasant call and he tells me he is negotiating for a Summer amusement place in St. Louis for next season.

The management of the Delmar Garden, who have been dealing with the street car strike situation ever since they opened their beautiful new resort, had a little strike of their own Wednesday, when seventy-five of their waiters walked out. After conferring for some time the management acceded to their demands and unionized the garden throughout.

Manager McNeary, of Uhrig's Cave, has engaged Dedie De Prez, one of St. Louis' best known contraltos, who has appeared with the Gilbert Opera company and is now soloist at St. Mark's Episcopal Church. Miss De Prez is appearing as Paquita in Gifford-Gifford with the Spencer Opera company at the Cave this week.

J. A. NORTON.

PHILADELPHIA.

The Bill at Keith's—Shadows of Next Season—Amusements at Cape May.

(Special to The Mirror.)

PHILADELPHIA, July 23.

Keith's continues to present a weekly change of striking features that are highly appreciated by the large clientele. Sam Lockhart's elephants, the Blondells, Favor and Sinclair, Rice and Elmer, Bertie Fowler, Laura Cornstock, Sisters Bastedo, Charlie Case, Alex Heindl, Moreland, Thompson and Roberts, Zeb and Zarrow, Ziska, and the biograph are on the programme this week.

This is the final week of Bellstedt's Concert Band at Willow Grove. The Royal Marine Band will follow July 28, remaining until Sept. 3. The attractions at the other parks remain unchanged.

From present appearances the Rogers Brothers in Central Park will open the season of the Chestnut Street Theatre Sept. 3. Other openings are: The Auditorium, Aug. 11, with Charles H. Yale's spectacular production, and Forepaugh's Theatre, Aug. 18, with the stock company.

Cape May notes: Sewell's Point Pavilion, under the management of M. Rudy Heller, is about covering expenses, the entertainment given to attract patronage to the trolley road. The Mandy Hawkins Comedy company is the attraction this week, comprising Collins and Collins, Danny and Dolly Mann, John T. Hanson and Mabel Drew, Harry and Sadie Daly. The Columbia Opera company, with Carlotta Gilman and Charles N. Holmes as the favorites, are singing The Mikado to fair returns.—Professor D. L. Morgan and his famous orchestra is at the Stockton House, and Simon Hassler's Chestnut Street Opera House orchestra is playing at Congress Hall. This is Simon Hassler's fortieth season at this resort, and he will celebrate his sixty-ninth birthday July 25.

S. FERNBERGER.

WASHINGTON.

Nothing But Vaudeville—Changes of Bill—Ward's Cleanings.

(Special to The Mirror.)

WASHINGTON, July 23.

Within the city limits everything in the amusement line is dead for the present, except the entertainment offered by Manager Gassenheimer at the Lawrence Summer Garden, where business is excellent. The outlying parks are crowded nightly.

The management of Cabin John Bridge opened their Palm Garden Theatre to-day. It is an ornamental structure, in keeping with the handsome surroundings. The seating capacity is about 1,200. Two performances will be given, at 4 and 8.30. The opening bill includes Bert Coote and Helen Byron, Allen and Delmain, the Escamellos, Boyce and Wilson, T. H. P. Harle, and Gertie Gilson.

Glen Echo Park has an attractive card this week in the favorite local musical organization, the College Alumni String and Glee Club, that fills a week's engagement previous to its annual Summer tour. The organization numbers twenty skilled vocalists and musicians, divided into three component parts. The Mandolin Club is directed by E. Todd, Jr., the Banjo Club by William J. Eby, and the Glee Madrigals by Theodore Friebois, Jr. Thursday night only George Thatcher, Will A. Ha-

ley, Clara J. Stevens, and La Petite Alma will appear. Haley's Washington Band continues. At Chevy Chase Lake Jules Levy, cornetist, and Stella Costa (Levy) vocalist, have opened a two weeks' engagement.

T. Arthur Smith's suburban resort, Wildwood, has been crowded nightly. This week vaudeville gives way to other attractions of various sorts.

The Lavelles failed to open at Glen Echo Park last Monday, and their place on the bill was filled for the rest of the week by Maybelle Claire, who presented her novel color painting and recitation, "Popular Poems Illustrated."

New faces this week at the Lawrence Summer Garden are Evelyn Fonner, the Millers, Jessie R. Burdine, Marie Stone, Maude Ames, Hattie Haven, and Lillian Wallace.

Kernan's Lyceum Theatre will be the first local playhouse to reopen. The date fixed is Aug. 6, with the Bon Ton Burlesquers.

Joseph E. Luckett and Ned Stein, of the Columbia Theatre; John Walsh, of the Ballerina, and Colonel Edward W. Dunn sailed from Baltimore Tuesday for New York. Upon arriving the first three mentioned continued by water to Boston and Halifax, while Mr. Dunn went to the offices of D. V. Arthur.

JOHN T. WARDE.

ATLANTIC CITY.

Attractions at the Great Resort—A Stranger in a Strange Land—Other Bills.

(Special to The Mirror.)

ATLANTIC CITY, July 23.

The past week has seen the best business thus far this season, all the amusement resorts getting their share.

At the Academy of Music Woman and Wine has done well. The company is a large one. This week A Stranger in a Strange Land, with George Probert featured.

At Young's Pier they are still doing a land office business. Olivette, with Fatmah Diard in the title-role, pleased the patrons in the theatre. Milton Aborn and Hattie Arnold headed the olio. In the auditorium the Juvenile Minstrels, Lawson and Namon, Professor Irwin, and the Irwin Sisters comprise the bill.

At the Empire, Laurence Weber still presents Hodge Podge to good business. The Harvey Sisters, Russell and Tillyne, Gilmore and Maynard, and Henry Kessler, and Louis Olwell make up the olio.

The New Street Pier is now doing a most satisfactory business. Innes and his band, Langsdow, Ellen Vetter, the Kimura Sisters, Leavitt and Nevello, and the Ladells are the Midway attraction. In the Casino Murphy and Gibson's Minstrels, augmented by the Old Homestead Quartette and Professor Cloward's Japanese play are holding forth. W. D. McGuire, who was recently engaged here as amusement director, has been made general manager. J. Rothwell has been made treasurer.

At the Auditorium Pier Mam'zelle 'Awkins sings merrily along to improving business. Cavalleria Rusticana and I Pagliacci will be produced 23-25, and Mam'zelle 'Awkins 26-28. Josephine Hall is still the hit of Mam'zelle 'Awkins, with Snitz Edwards and George Boniface close seconds.

Downtown the music halls are doing well. At Governor's Manager John Wills has a big bill as follows: Martell Family, Cooper Sisters, Mr. and Mrs. Augustin Neuville, Atlantic City Four, Cooper and Reynolds, Melville and Conway, Kitty Holson, James Leslie, Bertino and Anderson, H. M. Loretto, Harry Burgoyne, Ricci and Chandler, Charles McShane, Three Duphar Sisters, the Clockin Sisters, Wally Holston, Estella Wills.

Business is none too good at Bostock's Zoo. Captain Jack Bonivita and Marie Morelli are the features.

Al Carlisle's Circus is doing good business with Yucco, the strong woman, as the card.

Charles F. Edwards, treasurer of the Auditorium Pier, will take out Conroy and Mack at the head of a repertoire company next season.

GEORGE W. BLOODGOOD.

CINCINNATI.

Il Trovatore at Chester Park—Concerts at the Zoo—Vaudeville.

(Special to The Mirror.)

CINCINNATI, July 23.

Il Trovatore is the bill at Chester Park this week. Yesterday it drew a large audience. Adelaide Norwood added more laurels to her crown by her rendering of Leonora. William G. Stewart was Count di Luna, and Payne Clark, Manrico. The principals are now prime favorites, and the attendance is all that could be desired. Carmen next week.

Coney Island offers in its Bijou Theatre a vaudeville performance contributed to by Seamon and Monti, Renzo, Frank and Ida Williams, and Sidonia. Concerts as usual are given by the Cincinnati Full Military Band.

At the Lagoon crowds are assembled nightly in the amphitheatre, where the bill has the Meeker-Baker Trio, J. Bernard Dyllin, Mr. and Mrs. Nat Leroy, Mile. Flora, and Querita Vincent.

The attraction at the Zoo continues to be Weber's Military Band in concerts Sunday, Tuesday and Friday evenings.

Appearing at the Chester Park Vaudeville Theatre, a monster aggregation, are Foster and Williams, Gaston and North, the Madderns, the Risdales, Stewart and Jasper, Johnson and Doty, the Gazzo Band, and a burlesque, entitled The Belle of Cincinnati.

WILLIAM SAMPSON.

BALTIMORE.

Summer Bills in the Monumental City—Park Offerings Are Attractive—Notes.

(Special to The Mirror.)

BALTIMORE, July 23.

Press Eldridge amused the crowds last week at Electric Park. Gertie Gilson, Stuart, the male Patti, and Bicknell, the modeler in clay, have also appeared. For this week there will be a change of some of the feature acts.

The Corbett-Jeffries fight portrayed by the vitagraph is the main attraction at River View Park. There is also a vaudeville bill and concerts by the military band. The Midway continues as an attraction with some new features.

Rosa Thorne, Gertrude Miller, and Lou Miller are singing at Palat Garden.

The Chicago Ladies' Marine Band is the attraction at Kernan's Hollywood Park.

Managers James L. Kernan and George W. Rife have returned from a sojourn at Atlantic City.

HAROLD RUTLEDGE.

THE FOREIGN STAGE.

LONDON.

The Casino Girl Scores—Five New Melodramas—Town Talk.

(Special Correspondence of The Mirror.)

LONDON, July 14.

On behalf of this right little, tight little island I hereby beg to return thanks to your nation for sending us The Casino Girl, which Manager George W. Lederer produced at the Shaftesbury last Wednesday with great success and amid considerable enthusiasm, tempered by only a few remarks indicative of discontent. I return thanks not only because it is a bright and merry piece of fooling, with some excellent lyrics by Librettist H. B. Smith and much sparkling music by Ludwig Engländer, but especially for your latest southerly importation, Mabelle Gillman, to wit, who in the name part speedily took our hearts and heads by storm; not by mere prettiness, as in the case of Edna May, but by her bright and brainy acting, her dainty dancing and her melodious singing. London playgoers are already talking about the lively Mabelle; of Richard Carl's droll acting as J. Offenbach Gags; of Cyril Scott (whom some have been erroneously describing as son of Clement Scott) as Dr. Percy Harold Stuyvesant; of Albert Hart and Sam Collins, as Muley and his lieutenant respectively; of Merry Marie George as Dolly Twinkle; of Rastus, the coon; of Ella Snyder as Roxana; of Carrie Perkins as Mrs. Rocks with her Malapropian "reminiscences"; and of J. L. Polite Lunatic Sullivan, in his side-splitting impersonation of Pilsener Pacha. All these artists, to mention no others, scored enormous successes, especially Miss Gillman and Mr. Sullivan. The latter, on being recalled again and again with Mabelle, imprinted a chaste salute on her damask cheek by way of reward. We all felt that we would have liked to imitate Sullivan in this pleasant osculatory task, but, alas! it could not be. On going in last night to look at The Casino Girl for the second time, I found it going even better than before; unbounded delight being expressed at that startling electric and Röntgen ray kind of dance, in which you see, as it were, right through the lovely dancers. The booking is already huge and indeed everything bodes fair for a big success. Anyhow, The Casino Girl has already made us forgive you for an American Beauty, which was really not real class, now, was it?

The aforesaid Lederer has been attacked in sundry journals this week for having, it is alleged by certain letter writers, refused to pay for the passage back to America of an "American Beauty" chorus-dancer or two. Lederer assures me that there is no truth in this, and that he and others concerned in this unsuccessful production paid the fares of all who wanted to go back.

While upon the subject of American artists, I may here mention that sweet Edna May, who had a big reception on entering her box at the Shaftesbury on the first night of The Casino Girl, has been singing to the poor patients of the London Hospital, a vast refuge in the terribly crowded and often poverty-stricken district of Whitechapel. Edna, who appeared for the Medical Students' Musical Society, has been suggesting that other artists should do so, and a good suggestion too, say I. And, indeed, so say we all of us.

Our hardy Birthplace—meaning Stratford-on-Avon—is doing quite a roaring trade with American citizens. A few days ago the record for American attendance was shattered to pieces. American citizens loomed large, or rather, numerous, at the annual Music Hall Sports in aid of the Music Hall Benevolent Fund on Tuesday at the Herne Hill Athletic Grounds, hard by the historic Dulwich College, and several American variety artists successfully competed. American artists also turned up in good, round numbers—and the lady specimens looked radiantly lovely—at Harrison and Maude's professional matinee of The School for Scandal at the Haymarket this week.

In this terribly sultry week we have happily had only five new melodramas to sample in the suburbs. These were The Web of Fate, a strong ghost play by Augusta Thelock, actress at the Elephant and Castle, in the New Kent Road; Under the Red Cross, a very exciting war drama by G. R. Nichols, at the County Theatre, Kingston; The Way of the World, which is the Congrevean title of a powerful circus drama, written by Henry E. Fielding, successfully tried at the West London, which used to be the old Marylebone Theatre, off the Edgware Road; Benvenuto Cellini, based by Actor H. A. Salisbury on Popper Dumas' romance, "Ascanio," and produced with success by Mr. and Mrs. Luigi Labaree at the Coronet, Notting Hill; and The Invasion of Britain, a sound and well-mixed mixture of William Bourne and produced at the Broadway, Bedford-on-Thames. All these plays possessed more merit and were better acted than is usually the case with these comparatively minor shows. Benvenuto Cellini (the first produced of the many-threatened plays written around that all-around flyer) was somewhat handicapped by not being over till after midnight, but it got through all right all the same.

The Invasion of Britain froze our more or less young blood by showing how a Foreign Foe (who was no better than he ought to be—if so good) brought a fleet up our useful river, the Thames, and bombarded and blew up several things, including the dome of St. Paul's. Of course, eventually that Foreign Foe was himself blown up, together with all his craft (shipping and otherwise) and then we all murmured "God Save the Queen," plus "Rule, Britannia."

The Great Silence, a prairie-like, trooperish, Fenimore Cooper, North American Indian little drama by Basil Hood is to be produced at the Coronet, Notting Hill, on Monday week by Mr. and Mrs. Holbrook Blinn, for whom it was specially written.

George Lederer seems to have decided to make The Night Owls (known to you as The Rounders) his next new production here. Charles Cartwright has arranged to produce at the Globe a new Cronwell drama called The Ironsides. The Duke of York's finished its season with Miss Hobbs and Madame Butterfly last night. Evelyn Millard, who has been playing the heroine in both the above-named works, gave a banquet to the stage hands and staff on the stage after the show in honor of her intended marriage with J. R. Coulter (non-professional) at St. George's, Hanover Square, next Thursday.

Beerbohm Tree, Mrs. Patrick Campbell, and Harrison and Maude are finishing their respective seasons at Her Majesty's, the Royalty and the Haymarket forthwith. Sir Henry Irving, who again revives The Merchant of Venice and The Lyons Mail at the Lyceum, finishes his season there next Saturday week. GAWAIN.

PARIS.

Still More Revivals—Plans of the Comédie Française—An Automobile Parade.

(Special Correspondence of The Mirror.)

PARIS, July 5.

There's the same old story of revivals to tell this week. La Marseillaise de Charley is on at the Thénier and La Dame de chez Maxim at the Nouveautés. Both are well played, and are drawing fairly well, considering the number of times they have been seen before. About the tenth Les Deux Femmes is presented at the Ambigu. Meanwhile, post business continues everywhere, while the theatre is excepted. In view of the fact that most of the exposition visitors are spending their time and money at the dancing exhibitions in the Rue de Paris, maybe it is as well that managers are not risking new productions. Any way, that seems to be their policy, and we shall have to wait for more new productions of importance this season.

M. Claretie has at last made an arrangement whereby the Comédie Française will have more satisfactory quarters until its own home is re-

built. Ever since the fire, when the company crossed the Seine and located at the Odéon, empty seats have been in a majority at all performances. The location was too far distant for most of the company's patrons. On September 1 the Odéon company will again take possession of that theatre, and M. Claretie's forces will be transferred to the Nouveau Théâtre. This isn't in a much better location than the Odéon, but the Français players will only remain there a month, when they move to Sarah Bernhardt's theatre. The divine Sarah leaves for her American tour on October 1, and the Français company are to occupy her playhouse until their own is completed. It is thought that this work will have been finished before Madame Bernhardt's return, but it isn't safe to say so positively. There have been a score of delays and postponements already.

Dumas' L'Ami des Femmes, that Americans know as the Squire of Dames, has been revived by the Français company. Henriette Fonguier, daughter of the well-known dramatic critic of the Figaro, made her debut in the play, and interest centered about her. She gave an excellent performance of Mlle. Hackendorf that showed much intelligence and ability. All the other roles were admirably played. MM. Worms and Le Bary and Mmes. Bartel and Pierson were at their best.

The engagement of Maria Guerrero, at the Athénée, was highly successful artistically, but the pecuniary results were, unfortunately, unsatisfactory. It is a pity that such fine performances as those given by Senora Guerrero and her company should have been patronized so lightly. The Spanish were guests of honor at a luncheon given by M. Claretie last week, at which speeches were made by the host, Monnet-Sully, Coquelin, and Fernando Diaz de Mendoza, Senora Guerrero's husband.

Did I tell you that A Big Fire in New York, the performance under American auspices, that was being given at the Théâtre Grand Columbia, had closed? It has, and regrettably so, for the performance was a good one, vividly realistic.

Madame Segond-Weber and Henri Mayer have been engaged for the Comédie Française. Both are valuable additions to the company.

Appropos of the Comédie Française, a complete list of its sociétaires from 1658, the time of Molière, to this year, is found in George Mouval's History of the Stage. The volume has been prepared with great care by M. Mouval, who is the librarian of the Théâtre Français. It contains much other interesting matter relating to Molière and the theatre he founded.

Varney and Gaudillot are composing a review, called Refrains d'Offenbach, in which characters, scenes and airs from that popular composer's work will be embodied.

Tomorrow our Theban automobilists are to hold a fête at Longchamps, and a gala time is expected. There will be a floral parade, in which members of all the companies in the city will take part. Sarah Bernhardt, Rejane, and Jeanne Granier, all enthusiastic chauffeurs, are active members of the committee in charge. T. S. R.

ROME.

Deplorable Tendency of Native Dramatists—A Great Vaudeville Artist.

(Special Correspondence of The Mirror.)

ROME, July 10.

How is it that even the best of our Italian dramatists are so poor of imagination that they can write no play that has not adultery for its plot, and that no play that has not such a plot (comic or serious) is welcomed by the public? That there are a few exceptions I will not deny, but they are few. Now, here is Lopez, an author of incontestable talent, whose newest drama is written on the following subject: Marius loves his cousin Renata. She does not return his love. He goes off to America, then returns when he finds that Renata has a husband—and a lover! Marius and Ugo then meet and challenge each other to a duel (here called American). They toss up to see which is to die. Marius loses and throws himself under a tramway, in presence of Renata. Can you imagine a more insane plot? And yet Lopez, who has many laurels, has written a play on that web, and it has been given in Rome without success. I am happy to say for the honor of the Roman public, that the play could not redeem it. A call greeted him at the end of the first act, however, on account of his acting, but the second act passed in silence, and the third was hissed. The Supreme Post is the name of this play, and is as incomprehensible as the play itself.

There is more in Braccio's The Right of Living, also given by Zaccanti. The plot is simplicity itself. A workman invents a new kind of machine and founds a co-operative society, of which he is life and soul. He is, however, persecuted by a jealous machinery owner, and is eventually ruined, all that he had previously earned passing into the rival's hands. In return Antonio, the original inventor, robs the rival of \$5,000, which he gives to his wife and family, whom he ships to America, promising to rejoin them after a while. Instead he confesses his crime and kills himself.

In his confession he says: "I took the money from a man who had taken my ideas and robbed me of my fruits, robbed me of my life, blood and soul!" He makes a long speech against capitalists, who are ever robbing workmen of their inventions and making fortunes, while the workmen starve. And if the workmen then rob their masters, as he has done, they are in their right, and only take back what has been taken from themselves. They are honest robbers. Their thefts are "sacred." "I am not here to excuse myself," he says. "I accuse the man who accuses me. I ask for no mercy. I have acted as I would that all would act. I leave my enemies for posterity to judge." And thereupon he kills himself.

The play had a clamorous success. It suited Zaccanti to a "t," and he and the author were recalled at every act.

Heroes is the name of another new play which has had a certain mild success. It is a one-act piece. Laurenti, an artist, has a son who passes his time making debts. He is a writer, however, or thinks he is; but his works are sold for waste paper, for they are worthless. But he continues to imagine that he is a genius, and on this assurance he contrives to get money out of his friends and others. When these fail him he forges the name of one of his father's rich protectors. The poor painter is a gem of honesty and lives solely by his work. How could he have such a dissolute fellow for a son? He and the other members of the family live as modestly as possible, in order to keep the son respectable if possible. But when he hears that his son is a forger he gives up all hope, and though he forgives his son, he kills himself rather than survive dishonor.

Before this, however, he had offered the policy of his life insurance in payment of the forged bill.

"But when shall I get the money?" asks the friend.

"Now!" cries the unfortunate father, and falls dead at his friend's feet.

This bit of business pleased the public, who forgot, however, that only a few minutes previously the artist had been preaching to his son against suicide and had wrenched a pistol from his hands. It was with this same pistol that he killed himself. But the public overlooked all this, because the scene was really well carried out and full of dramatic passion.

De Musset's Lorenzaccio was a failure here, though given by Zaccanti. The part did not suit him. The play itself, indeed, was never intended for the stage. Its very construction is against its becoming a play. It is a numberless scene, with their dazzling and imaginative verse, were intended for the reader, not for the spectator. When Sarah Bernhardt thought of giving it she had it so mutilated that the poet's verses were robbed of their wings, and the result was failure, notwithstanding the actress' friends' attempts to praise her efforts to the skies.

Zaccanti understands the part better, though he makes it too much like a Hamlet, always

soliloquizing amid a crowd of surrounding shadowy figures. The original beauty of the verses, however, is lost, as also are de Musset's scenes of the Medici court in Florence and the passion of some of the episodes of the play. All that remains is a heavy, monotonous play, without a vestige of human interest. But Zaccanti was as great as ever in his reading of the part, and he triumphed from beginning to end. He was especially grand in the fencing scene, and again when revealing the plan to kill Duke Alexander. Nevertheless the play was a failure and its revival was not attempted.

Irma Gramatica is here now. She was a juvenile actress when she first came to Rome a few years ago. She is now leading lady. Her great part is in Sardou's Spiritism, and in it she fulfills all the hopes that were raised on her when she was only a juvenile actress. She tries to imitate Duse in some parts, but she is not slavish in her imitations. She is quite good enough herself, however, to be herself, and only herself, if she will only follow her own artistic instincts.

Novelli has been in Rome for a few days to see after his House of Goldoni. He left for a short time and then returned still on his beloved House. Not only is he busy on this House, but Milan and Venice are also working for it, and Novelli is continually traveling to and fro to superintend the works. This makes him too busy to accept foreign engagements for a while, though he has received offers from London and New York. He thus renounces about half a million of francs for the sake of this pet project. He purposes opening his new theatre on Nov. 1.

An artist, whose acquaintance you should make as soon as possible, is that vaudevillian Madaeva. He is quite as great as Chevalier of London, and even as Fregoli in a different line. No need to know Italian to understand him. The expression of his face and the intonation of his voice suffice to make him understood by all. When he first appeared it was only to sing a comic song between acts, but soon people went to the theatre only for that song, and when it was not on the bill the house was empty. At last it was Madaeva's song which was appeared in large letters on the bills and posters. He says and sings an old woman's tale, and impersonates a president, a drunkard, a masquerade, a friar, a composer, a policeman, a "mammy's darling," a grumbler, a boomer, and many other characters, all of his own invention. "I'd like to go to the States," he says, "but I don't speak English." I told him that didn't matter. Americans would understand him all the same, and he'd soon learn English over there. So I hope you will see him ere long.

Mascagni is going to Paris toward the end of September, and will take with him all the pupils of the Pesaro Conservatory of Music, about 130 in number. He intends giving samples of Italian music from Scariatti to Verdi in his first two concerts. In the last two concerts he will give selections from the latest new operas, including his own Iris and Amico Fritz. His Masks will be given simultaneously in Rome, Venice, and Milan. As he cannot conduct these three orchestras at once, he will toss up to determine where he will be conductor. He would like to be in Rome, where he first made his name.

The prologue in this opera will be spoken, and Novelli will speak it in Rome. Seighet will speak it in Milan, and Benini in Venice.

This is quite a novelty, is it not? Mascagni speaks rapidly and gesticulates almost wildly. A detail—he wears a silver serpentine bracelet on his left arm. He is not going to lecture again for some time to come. S. P. Q. R.

HAVANA.

Hot Weather Begins—Success of Stefania Collamarini—Bills of the Week.

(Special Correspondence of The Mirror.)

HAVANA, July 10.

Summer in Havana has set in here, and even the most ardent lover of the stage demands something unusually good to take him away from the parks and other places of open air amusement. Notwithstanding this, all the companies in the city have drawn paying audiences during the past ten days. Excellent attractions have been the rule, and the patronage of the theatres has shown little evidence of waning.

The Albini continues to do a large business. Recent plays presented have been El Señor Joaquín, La Guardia Amarilla, Al Agua Patos, and La Cara de Dios. The last named, a melodrama in three acts, had its first presentation July 7. Stefania Collamarini, late prima donna of the Lombardi Italian Opera company, who has been appearing at the Albini for the past six weeks, completed her engagement last Thursday, appearing that night in Carmen and Bocca. As before, a very large and appreciative audience. Signorina Collamarini greatly strengthened the company while at the Albini, and during her stay in Havana had gained many admirers. She is not only an accomplished actress, but a beautiful woman as well, and possesses a voice of rare culture and sweetness. She leaves in a few days for Kingston, Jamaica, via New York, having accepted an engagement as prima donna with the Azzali Italian Opera company, now playing in Kingston. Esperanza Pastor, Spanish prima donna, made her debut at the Albini last Tuesday evening.

At the Tacón, the cinematograph, with views from the Paris Exposition, is drawing paying attendance.

The Payret and Marti remain dark. At the former house a benefit was given to the Sociedad Coral Gallegas on Sunday. Among those taking part were Signorina Collamarini and the Banda Española.

At the Lara the stock company is appearing in Los Yankees on La Luna, Los Boers Improvisados, and El Palais Royal Pasado to fair audiences.

Edna Touraine and Lillian Sylvia, American soubrettes, did not go to the American Casino as anticipated, the manager of the Cuba offering them extra inducements to stay. Others on the bill at the Cuba are Susana Melendo, comedy artist; Señor Rodríguez, acrobat and slack wire walker; Señor Martínez, magician; Josefina Leon, Cuban dancer; Paquita Afret, Spanish songs, and Chace, Virgilio and Mario, Cuban singers. Edna Touraine had a benefit last Tuesday night that brought out one of the largest audiences seen at the Cuba for some time.

J. ELLIS NOBIS.

JAMAICA.

Cavalleria Rusticana at the Theatre Royal—Women Entertain—Notes.

(Special Correspondence of The Mirror.)

KINGSTON, June 20.

The long waited for production of Cavalleria Rusticana came off at the Theatre Royal June 21. As stated in one of my former letters, this opera was acted by local talent. The stage settings and costumes were well looked after. Mrs. Hall, who took the part of Santuzza, was rather shy at the beginning, but improved wonderfully as time went on, and it is safe to say that with a little more schooling in the arts she would stand on an equal footing with some of those who were brought here by Lombardi.

Mrs. D. Levy as Lola sang and acted well. She has rather a weak but sweet voice, and was appreciated in her small musical role. Of the other members of the company it should suffice to say that they were wanting, and some of them badly. The orchestra was really the attraction, saving for the two ladies spoken of above, of the evening. But most people here expect great things from Mr. Schaefer when once he is in the leader's chair. The intermezzo had to be repeated twice. Mrs. Lewis is entitled to the highest praise, not only as a finished pianist, but for the patience and perseverance exercised by her in assisting to teach the many troublesome parts in the production.

The members of the Blackly Ladies' Society of the Ancient Order of Foresters gave their entertainment in the Collegiate Hall. There was a

fairly large audience, and the programme was the counter attraction. The programme sang "Let Me Dream Again," and sang the raftering ring. The audience was very appreciative.

The Azzali Opera company is expected to appear here shortly.

Sir Arthur Sullivan's comedy of Pat and Cox and Tooty by Jany will be the attraction at the Theatre Royal July 3.

Madame Salsola of the Lombardi Italian company, was unfortunate enough to have a diamond ring stolen from her room in the Park Hotel Hotel just before leaving for Rome. Happily the thief has been captured and is now awaiting trial.

East Lynne was the attraction at Montego Bay June 21. The Court House was fairly filled and the piece, which for amateurs to undertake, was dangerous, seemed to please many who were present.

MONTGOMERY IRVING.

HONOLULU.

Neill Company's Season a Big Success—Mr. Neill's Hit—Orpheum Opera Not a Winner.

(Special Correspondence of The Mirror.)

HONOLULU, July 10.

James Neill's Baron Chevalier in A Parisian Romance did the work and capped the climax. Patrons of the theatre had given him credit for his clever work in the various roles assumed, but his banquet and death scene of A Parisian Romance took the house by storm, and calls for Mr. Neill and the other principals, Mr. Neill individually and the entire company were necessary to appease the audience. The Honolulu public are extremists in all that the word implies, and either make or frost a company with little grace. If they like a company they are hospitable to the extent that in many instances they overdo it, but if the reverse is the case no amount of coaxing will make them take hold. Nat Goodwin, Frawley, Vance O'Neill, and others can vouch for the manner in which Honolulu appreciates good acting, but you, a correspondent candidly believes that no company can make or for special engagement has given such complete satisfaction as the James Neill company. Each and every member has shown ability, and it would be a hard matter to find another company's regular season will close July 14 with Amy Edson, but a special matinee of A Parisian Romance and an evening performance of Mr. Barnes of New York will be given July 14, after which the company will return to Los Angeles.

In contrast to the more than favorable impression made by the Neill company is the non-success of the opera company at the Orpheum. People have been quick to give William Wolf, Phil Branscom, Tillie Sallinger, Bessie Fairburn, and Winifred Goff all credit for carrying the performance through as well as they did, but the first night's bill, The Beggar Student, did not take as was expected, and as a consequence the public was not appreciative. The Girl from Paris and El Capitán followed and both played to the capacity, and had the company opened in either of these the first impression would have gone further to make the season a profitable one. There is no question but that Mr. Wolf is a hard worker, and individually he scored a success, but the bad judgment of putting on The Beggar Student without a proper test was not to be overlooked. The company closed a six weeks season (that was to have been sixteen weeks) July 2, and returns to San Francisco to-day. It is to be hoped that Mr. Wolf may be seen to better advantage later, and with a strong company he may depend upon the liberal support of our opera loving public. The Orpheum Theatre will remain closed indefinitely. C. L. CLEMENT.

EUROPEAN NOTES.

Gleanings of a Continental Sojourner—Walters Musical and Dramatic.

(Special Correspondence of The Mirror.)

ROTTERDAM, July 5.

The well-known cellist, Professor Delsart, of the Paris Conservatoire, died suddenly recently. Madame E. Saruco, prima donna, made her debut at a matinee in the Concert Hall Ricardo, in Naples, in presence of the Crown Prince and Crown Princess of Italy. She met with great success.

The Berlin Philharmonic Orchestra will give for the first time the Symphonische Dichtung from Dvorak's Heldenland; Bizet's Suite Jeux d'Enfants, and the Symphonische Tondichtung of Etel's Maria Stuart. Wittek will play Beethoven's two romances. The opening number will be Beethoven's First Symphony in C dur.

De Meyer, robust tenor, has been engaged for the Wagnerian operas, in Cologne, Germany.

Tony Schultze, a pupil of Cesar Thomson, obtained a second prize at the Conservatoire, Brussels.

The Nederlandse Tooneel will produce Dumas' drama, The Strangers.

The pupils of the Dutch School of Acting, Amsterdam, have given their first trial performance at the Hollandsche Schouwburg. The programme consisted of acting, dancing and reciting.

Ibsen is seriously ill at present in Copenhagen.

A statue of Beethoven will be erected in Heilenthal, near Baden, where he composed his ninth symphony, and spent many Summers.

It will cost the city of Brussels 50,000 francs to remodel the Théâtre de la Monnaie.

A grandson of Paganini, the celebrated violinist, has given to the Neue Zeitschrift für Musik, at Leipzig, thirty of Paganini's autographs, with manuscripts, to be sold together.

A new play will be produced in Amsterdam on July 12, entitled Jan Smets, after a novel by Justus von Maurik.

A German traveling company, members of the theatres in Berlin and Riga, will give ten Wagnerian operas in Odessa.

It is said that the Spanish poet, Camilo, has written the libretto for Mascagni's El Christo de la Vega.

The Philharmonic Orchestra from Finland will give concerts at the Paris Exposition. There are seventy-three members in the orchestra, under conductorship of Robert Kajanus. The orchestra is known as Helsinki's Filharmoniska Sällskapet.

The music will be by all Finnish composers, Jean Sibelius, Robert Kajanus, Armas Järnefelt, and others. They will pass through Holland and give concerts at Amsterdam, July 21; at The Hague, July 22, and Rotterdam, July 24.

LOUIE MAURICE.

IN OTHER CITIES.

(Received too late for classification.)

LOUISVILLE.

For the closing week of the Summer engagement of the Fay Opera Co., at the Auditorium, La Masette and Carmen were produced three nights each. In La Masette, Comedians Hitchcock and Webb had fine opportunity for the display of their talents and took advantage of it to the limit. Villa Knox met with an accident and was out of the cast for two nights. Josie Lutropoli filling her part acceptably. Carmen was mounted exceptionally well and all of the principals appeared to advantage. The season of Summer opera at the Auditorium is over.

With the closing of the Auditorium Louisville is theatrically dead, and the thousands of natured in that connection have been in the hands of the coming season. The theatre in course of construction on the site of the old Kentucky, destroyed by fire, is not yet started. The dedication will be marked by a grand gala night. Madame Schumann-Heink will be the attraction.

A feature of the closing week of the Fay Opera Co. at the Auditorium was the performance of Al Bellman and the orchestra in which they gave a performance of La Masette, a Pair of Lovers, and other operas, and he was warmly received.

CHARLES W. CARPNE.

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[ESTABLISHED JAN. 4, 1879.]

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A PROPOSED ACTORS' CONGRESS.

In the London Stage EDWARD TERRY pro-
poses that the members of the theatre of
his country shall meet annually in congress
to discuss the various branches of the dra-
matic art. "No earnest actor," he says,
"ever ceases learning, and each actor may
have a little something to teach. We find
congresses being held annually on a diver-
sity of subjects, and I can imagine none
that would secure greater interest, not only
among ourselves but the general public,
than one in which the members of the var-
ious sections of our art are concerned."

Mr. Terry's further suggestion is for the
reading of papers on acting, playwriting,
dramatic music, scenic art, costumes, and
the provident and benevolent institutions
of the profession. He looks for the free
use of a London theatre for the purpose,
the working up of a guaranty fund, and a
charge for the admission of non-sub-
scribers, the money profits to be devoted to
professional charities.

The idea of a congress is a good one, if
it could be worked out satisfactorily. The
public curiosity to see a player in almost
any circumstances might inspire the attend-
ance of good non-professional audiences, al-
though the consciousness that that curios-
ity merely would move a majority of
attendants is not pleasing, and without a
considerable attendance of actors the event
would miss its purpose. And this intro-
duces one of the most potent of elements
that might militate against the success of
such a congress. There are far too few,
even in England, of those upon whom Mr.
Terry bases his proposition—namely,
"earnest actors." It is true that "no ear-
nest actor ever ceases learning." For that
matter, no person earnest in any walk of
life ever ceases learning. But the profes-
sion of the theatre is unfortunate in the
number of its persons that are not earnest
to the point of ceaseless and systematic
study that they may better their conditions.
That is why the profession has so many
in the lower walks of the stage and so few
at or near the top of the ladder. When one
glances over dramatic history and sees
what so many of the worthies of the stage
in times past accomplished, not only in the
face of great discouragement in circum-
stance, but also in spite of their own orig-
inal limitations, and then looks at the throng
of young persons in the theatre of to-day
that have been favored in many respects
by nature yet are indolent and careless, it
is no wonder that there are comparatively
so few notable figures on the stage and so
few that promise to become notable.

It is to be hoped, however, that the ex-
periment of a stage congress may be made
in England. Such a gathering might by its
works or its suggestions lead to a like
gathering in this country, and in time to
annual congresses. Its benefits would ac-
cruce from more practical things than mere
essays on trite subjects. Such a congress
would not inspire the indolent and careless
of the profession to individual betterment
by prescriptions duly formulated, for such
inspiration must come from within the in-

dividual rather than from without. The
relations of the profession of the English-
speaking stage are drawing closer, and
there are abuses in both countries—and
particularly in this country—relating to the
administration of the theatre that confer-
ence and discussion might in time eradicate
or greatly reform.

A POET ON COPYRIGHT.

It is the fashion in some quarters to ri-
cule the poetic efforts of the present
laureate of Great Britain, but the persons
that are working to secure an extension
of the term of copyright in this country
will respect an essay by ALFRED AUSTIN in
a recent number of *The Pall Mall Magazine*
arguing in favor of a bill now before Par-
liament to extend the term of copyright in
that country. The movements for exten-
sion in both countries ought to be success-
ful, and in both countries, no doubt, they
eventually will succeed, for an element of
justice is involved. When the copyright
laws are amended, too, as a result of agita-
tion to that end, the dramatist probably
will benefit with the writer of books, for
an extension of the time during which he
may enjoy the fruits of his own genius or
labor is also due.

To fortify his argument in favor of this
measure, Mr. AUSTIN cites several cases
that will appeal to any fair-minded person
in favor of the proposition to extend the
term of copyright. In one case the son
and grandchildren of a poet of England
who charmed a generation, and who is still
read with pleasure, are cut off from enjoy-
ment of the proceeds of several of that
poet's works, while publishers and book-
sellers are permitted by the law to make
profit from them. Surely, if the poet had
been a tradesman, or a merchant, and had
amassed material property, no one would
question the right of his descendants, for
whose existence he is responsible, from en-
joying that property, and the law would
make short work of any outside person
that sought to use it. It is pointed out in
another case that a few years ago the
services of Lord BEACONFIELD were called
into play to succor a relative of another
great poet from starvation, while publish-
ers and booksellers were making common
property of the works of that poet. In
still another case the Civil List Pension
Fund of England was invoked on behalf
of the widow and the immediate descend-
ants of the most popular English novelist
of the last half century, to whom a few
hundred pounds were granted, whereas the
works of the dead novelist were yielding
thousands of pounds to persons that had no
moral right to them.

The present copyright laws are a blot
upon the period. In years to come, when
full justice shall be done to authors, the
world will wonder that injustice had so
long been perpetrated upon them.

A WARNING TO PIRATES.

An object lesson for persons whose dra-
matic property is used without warrant
and a warning to pirates are found in a
case that was developed at Peoria, Ill., on
July 13.

A manager of a repertoire company play-
ing in that city was arrested by the owner
of a play that the company was pirating
under a fictitious title, and in spite of the
efforts of a clever lawyer employed to de-
feat his arrest on technicalities, the pirate
was committed to jail and held on a bond
for criminal trial.

The piratical manager superstitiously and
erroneously attributed his misfortune to the
fact that he was arrested on Friday, the
thirteenth day of the month. The facts
were that he had clearly violated the new
copyright law, and the owner of the play
pirated had fortified himself with copies of
his play, the copyright certificate and other
evidence of ownership upon which the
court was forced to hold in line with the
letter of the law. The owner of the play
had given the pirate opportunity to repent,
having warned him against another repre-
sentation of the play after satisfying him-
self of its identity by witnessing a perfor-
mance; but the pirate had used the play for
some time, and therefore mistakenly pre-
sumed that he had a right to it. The man-
ager of the theatre in which the company
appeared is also liable to the penalty that
will be inflicted upon the leading actor, as
it is said that he also was notified, and
counseled a repetition of the performance.

It is not a difficult matter for owners of
pirated plays to stop and punish pirates if
they go about it in the right way, as this
case shows. If owners will proceed as the
owner in this case proceeded, instead of
writing letters of complaint to THE MIR-
ROR, pirates will quickly cease, and the
pirates will either become honest and pay
for the plays they use or go out of business.

A PIRATE BROUGHT TO BOOK.

On Friday, July 13, at Peoria, Ill., Will
Chapman, manager of the Chapman-
Warren company, was arrested by United
States Marshal Tripp on the charge of violat-
ing the United States copyright law by pro-
ducing a play without the consent of the
Sergel Dramatic Publishing Company, of Chi-
cago, which controls the copyright.

Charles S. Sergel, of Chicago, attended the
theatre on the evening of July 11 and recog-
nized in the play, *All a Mistake*, which was
being put on for the first time in Peoria that
night, his own play, *Captain Rackett*. He
notified Chapman of this fact and warned him
against producing it a second time. After
conferring with the management of the house
Chapman decided to repeat the performance,
and, on his doing so, he was arrested the next
day. He claims to have been using the play
all season, and says he has had no trouble be-
fore.

Chapman was taken before Commissioner
Grant at Canton, Ill., in the absence of Com-
missioner Howe, of the local district, and
bound over in the sum of \$100 to await the
action of the next Federal Grand Jury. On
his being unable to furnish the amount he was
committed to jail. A day later some person
whose name could not be learned went on
his bond and he was released to await the
action of the Federal Grand Jury in October.
He left for Chicago immediately. The defend-
ant was represented at Canton by Congressman
Joseph V. Graff, and a decided effort was made
to secure his release on technicalities. The prose-
cuting witness was present, however, with
copies of his play and with copyright letters
and other evidence strong enough to warrant
the holding of Chapman. Chapman believes
himself to be the victim of circumstances, as
the arrest was made on a Friday and on the
13th of the month. The plaintiff in this case
owns the rights to a large number of plays,
and announces that the property will be pro-
tected.

ACTORS DINE AT GLEN COVE.

Among the visitors last week at "Harbor-
side," Charles T. Vincent's Glen Cove, L. I.,
residence, were W. M. Wilkison and Percy
Sage. They found the hospitality for which
"Vincent Villa" is famous taxed to the
"standing room" point. The occasion was a
"Zenda dinner" given in honor of Mr. Sage's
first venture in management. The various
dishes were characteristically, if not appro-
priately, named after the characters in the
play. The table was draped in red and green,
the Ruritania colors. Coffee was served on
the lawn, that overlooks Hempstead Harbor.
The profession was represented by Mrs. Wal-
lace Munro (Charlotte Tittell), Mrs. George
Pannecott (Marion Ballou), Grace Thorn-
ton, William M. Wilkison, Percy Sage, Wal-
lace Munro, and Charles T. Vincent.

The estate adjoining Mr. Vincent's is "El-
more," so named by William E. Burton, the
famous comedian and manager. It covers
nearly 200 acres and is now in the possession
of E. R. Ladew. The dining room is 50 by
26 feet, hung with rare tapestries, and is rich
with the fruits of the studio and the chase. It
was at this place that Burton wrote most
of his "Cyclopaedia of Wit and Humor," a
monument to his industry and research.

George Christy in his reminiscences speaks
of "a pleasant day spent at Glen Cove." Players
of a later generation most heartily
echo the old minstrel's sentiment.

BOOK REVIEWED.

"A Dream of a Throne," by Charles Flem-
ing, Embree—one of the recent publications
of Little, Brown and Company, Boston—is a
tale of a Mexican revolt that has about it
that glamour of romance so much admired now.
The period of the story, 1833 to 1850, was
one of especial interest in the history of Mex-
ico, and Mr. Embree has made his scenes and
his characters very real indeed by his accurate
and comprehensive descriptions. To the casual
reader these descriptions may, perhaps, seem
too minute and too long drawn out; yet so
little of really conscientious literary work has
been bestowed upon the particular time and
place of which Mr. Embree writes that his
painstaking descriptions are of considerable
historic value. The tale is one of daring deeds
and love and faith. It is strongly put to-
gether and bears onward boldly from the first
chapter to the last. There are enough well
drawn characters in it and its plot is suffi-
ciently dramatic to make it suitable for the
foundation of a play, and in the present fancy
for dramatized novels it would seem probable
that "A Dream of a Throne" might one day
step from the printed pages to the stage.

THE WHYTALS' WEST INDIAN TOUR.

Under the management of Frank V. Haw-
ley Mr. and Mrs. Russa Whytal will open their
season early in September, playing several of
the principal cities of the East and Middle
West, in which they are popular. After that
they will make a seven months' tour of the
West Indies, opening at Kingston, Jamaica,
on Oct. 28. Their repertoire will consist of
a number of Mr. Whytal's plays, in addition
to several of Augustin Daly's successes.

HARRIGAN TO GO TO LONDON.

Mrs. Packard, of Packard's Exchange, is
arranging with James H. Alliger, manager
of Edward Harrigan, for a season of *Old
Lavender* in London, England, to open on
Easter Monday. Mr. Harrigan has had sev-
eral offers to play abroad, but this is the first
one he has accepted.

THE CORRESPONDENTS' FUND.

C. B. Nicodemus, correspondent of THE
MIRROR at Fremont, Neb., last week sent one
dollar as a subscription to the Actors' Home
Fund. The total amount of subscriptions to
the Fund received from MIRROR correspond-
ents is now \$61.50.

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TO AN INGENUE.

Have you seen a ray of sunlight
Dance into a darkened room?
Have you seen a bit of moonlight
Laugh out on a night of gloom?
Know you how the stars at twilight
Steal into the silent blue?
So into the melodrama
Came my little ingenue.

Have you, some sweet May-day morning,
Waked and heard the robins sing?
Know you where th' arbutus blossoms
Greet the coming of the Spring?
Have you felt the grass beneath you
Fill your life with life anew?
Fresh as bird or flower of Springtime
Was my dainty ingenue.

Just a little country maiden
Just a robe of lightest lace,
Just a rosebud in her bosom,
With the sunshine in her face,
With a toss of soft-brown ringlets,
With sweet, tender eyes of blue,
Such the simple, graceful make-up
Of my pretty ingenue.

O'er the lights the hero madly
Paid court to the heroine,
And the villain grim went stalking
Down the desperate paths of sin;
But their mouthing and bravado
Only showed how sweet and true
Was that simple bit of nature,
My own perfect ingenue.

DWIGHT PORTER.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous,
important or irrelevant queries. No private addresses
furnished. Letters addressed to members of the profession
in care of THE MIRROR will be forwarded.]

INQUIRER, Winnipeg: Jessie Bonstelle was
born at Rochester, N. Y.

M. E. J. Brooklyn: Willie Collier is the son
of Edmund Collier.

B. M. BERNHART, Chicago: See the answer to
"H. B." Stoneham, Mass., in THE MIRROR last
week.

A. W. N. Newark: John C. Slavin has not
retired from the stage. He will be with the
Alice Nielsen Opera company next season.

WILLIAM BAIRD, Joplin, Mo.: On page 13 of
THE MIRROR of July 7 was published about this
journal has been able to find out about a paper
called *International Drama*.

E. R. L. Chicago: Some of the plays made
from novels that are announced for production
next season are *Janice Meredith*, *Richard Carvel*,
To Have and to Hold, *The Adventures of Fran-
cois*, *Les Miserables*, *Mr. Van Bibber*, *Caleb
West*, *The Sprightly Romance of Marsac*, *Jerome*,
A Poor Man, *In the Palace of the King*,
The Battle of the Strong, *Red Fottage*, *The
Heavenly Twins*, *Castle Inn*, *Sophia*, *The For-
est Lovers*, *When Knighthood was in Flower*,
and *The Heart of the Princess Odra*.

RUTH BLACK, Newtonville, Mass.: The ad-
vertisement you specify would in the smallest
compass make six lines, single column space. If
you wish to use your own or stage name with
the announcement, it would be inserted as a
"Professional Card" for \$1.05 for one inser-
tion, \$3.92 for four insertions, or \$10.82 for thir-
teen insertions. For a larger space the cost
would be relatively increased. No manager,
perhaps, would object to you because you have
studied in a dramatic school, all other things
being satisfactory. The amount you would re-
ceive for your services would depend altogether
upon your ability.

G. T. Washington: The famous record break-
ing trip of the Madison Square Theatre company
to Washington and return was made on March
10, 1900. The company left Jersey City at 7.29
A.M., made the run to Washington—227 miles—in
four hours and eighteen minutes, and present-
ed *Aunt Jack at Alibaug's Theatre* at a matinee
that began at one o'clock. Immediately after
the play they were driven to the railroad sta-
tion and left the capital city for New York at
3.16, arriving in Jersey City at 7.34, four hours
and nineteen minutes later. The Madison Square
Theatre was reached in time for the curtain to
rise without delay on the evening's performance.
The running time between New York and Wash-
ington was broken on the trip.

M. B. Richmond, Va.: The original cast of
The Wife, produced at the Lyceum Theatre, New
York city, Nov. 8, 1887, was as follows: John
Butherford, Herbert Kealey; Matthew Culver,
Nelson Whitcroft; Robert Grey, Henry Miller;
Silas Truman, Charles Walcott; Major Homer Q.
Putnam, W. J. Le Moyne; Jack Dexter, Charles
Dickson; M. Randolph, Walter Bellows; Helen
Truman, Georgia Cayvan; Lucille Ferrant, Grace
Henderson; Mrs. S. Bellamy Ives, Mrs. Charles
Walcott; Kitty Ives, Louise Dillon; Mrs. Amory,
Mrs. Thomas Whiffen; Agnes, Vida Croly.
A Social Highwayman was produced at the Gar-
rick Theatre, New York city, Sept. 24, 1895.
The original cast was: Courtice Jaffray, Joseph Hol-
land; Jenkins Hanby, E. M. Holland; Carolyn
Despard, W. N. Griffith; Livingston Benson,
William Norris; George Bartlett, Lawrence Ed-
dinger; Merton Harley, R. F. Colton; Elmer
Burnham, Bertha Creighton; Duchess of Clay-
borough, Mrs. McKee Rankin; Mrs. Munyon
Pyle, Mrs. E. A. Eberle; Señora Leila Caprice,
Olive Oliver; Dora La Farge, Florence Ethel;
Mrs. Deane, Ethel Douglass. A Gilded Fool had
its first production at the Providence, R. I.,
Opera House, Sept. 1, 1892, with this cast:
Chauncey Short, Nat C. Goodwin; Matthew
Ruthven, R. G. Wilson; Hannister Strange, Clar-
ence E. Holt; Sophia Ruthven, Jean Clara Wal-
ters; De Peyster Ruthven, Sidney Wilmer; Mar-
garet Ruthven, Mabel Amber; Jack Duval, T. D.
Frawley; "Rev." Jacob Howell, Theodore Bab-
cock; Jessie Rood, Estelle Mortimer; Nell An-
drey Ruthven, Minnie Dupree; Perkins, J. H.
Brown. On the first production of the play in
New York city, at the Fifth Avenue Theatre,
Nov. 7, 1892, Henry Lee had the role of Matthew
Ruthven and Lizzie Hudson Collier that of Mar-
garet Ruthven. Diplomacy was first produced at
Wallack's Theatre, New York city, April 1, 1878.
The cast: Henry Beauchere, Lester Monague;
Captain Julian Beauchere, H. J. Monague;
Count Orloff, Frederic Robinson; Algie Fairfax,
W. R. Floyd; Baron Steln, J. W. Shannon;
Markham, W. J. Leonard; Craven, W. A. Ey-
tinge; Sheppard, C. E. Edwin; Antoine, H. Ay-
ling; Francois, J. Peck; Countess Zicka, Rose
Coghlan; Dora, Maude Granger; Marquise de
Rio Zares, Madame Ponsil; Lady Fairfax, Sara
Stevens; Mion, Pearl Eyttinge. The original
cast of The Amazons, produced Feb. 19, 1894, at
the Lyceum Theatre, New York city, was: Bar-
rington, Herbert Kealey; Rev. Roger Minchin,
Charles Walcott; André, Fritz Williams; Galfred,
Ferdinand Gottschalk; Flitton, E. Tardion;
Orta, Robert Weed; Youatt, Howard Morgan;
Lady Noeline, Georgia Cayvan; Lady Wilhel-
mina, Katherine Florence; Lady Jordan, Mrs.
Besse Tyree; Marchioness of Castledown, Mrs.
Charles Walcott; "Sergeant" Shuter, Mrs.
Thomas Whiffen. The first production of The
Butterflies occurred at the Hollis Street Theatre,
Boston, Dec. 26, 1893. The following was the
cast: Frederick Osdan, John Drew; Andrew
Strong, Lewis Baker; Roscoe Blier, Leslie Al-
len; Coddie, Frank E. Lamb; Mrs. Osdan, Annie
Adams; Suzanne Elsie, Olive May; Mrs. Beverly
Stuart Dodge, Virginia Buchanan; Miriam,
Maude Adams. When the play was produced in
New York city, at Palmer's Theatre, Feb. 3,
1894, Kate Meek took the role of Mrs. Beverly
Stuart Dodge.

THE USHER.



Dramatizing novels is in a fair way to be overdone. Let a story acquire popularity and there immediately ensues a hot competition for the author's stage rights. It appears to make little difference to the purchasers whether the books are adapted to dramatic uses or not. If they are books that sell the first requirement of these theatrical customers is satisfied.

One manager—whose interviews wear the Lintype capital I severely—makes it a point to buy up stage rights of novels right and left, irrespective of their suitability or availability. He is not a reader himself—I am told he does not know the difference between the "Hep-tameron" and "Billy Baxter's Letters"—but he hears of the successes in the world of fiction and he makes it a point to go after them. It is not that he expects to utilize all these works in his managerial exploits, or even many of them; but with the instinct of the hog he wishes to tie them up so that nobody else can use them.

Of course, the indiscriminate employment of dramatic versions of novels will result in the failure of a large number. That is inevitable. Then the bellwether manager and his followers probably will reach the sage conclusion that novels as plays are "no good," and they will turn their attention to something else, quite oblivious to the fact that they have indulged in a piece of crass folly and stupidity.

Novels suitable for dramatization when well dramatized will succeed now and in the future. But plays made from books—however successful with the reading public—are neither helped nor harmed by that *per se*. They have to be submitted to precisely the same tests that apply to original plays.

The denizens of hell will probably dress conformably with the climate conditions, and therein they will show more sense than the men of New York, who stew and swelter during a torrid period like last week in garments calculated to accentuate discomfort.

At such times New York is tropical, and New Yorkers should dress as men dress in the tropics, abandoning coats, vests and stiff collars, and wearing cool linen within and without.

Such is our conventionalism in matters of dress, however, that it is likely we shall go on sweltering and suffering indefinitely before reform is universally adopted.

The first strain has speedily come in the relations of the Eastern and Western factions of the Vaudeville Managers' Association, and whether this "combine" will break into two hostile parts remains to be seen.

The meeting of the Association this week will probably settle the fate of the organization. The trouble seems to be that the Eastern managers are monopolizing the bookings of the best performers, while the Western managers are left out in the cold in next season's plans.

Meanwhile, the independent vaudeville managers—who are in the majority—are watching the widening rift in the lute with amusement, while the vaudeville performers are hopeful that one result of the trouble will be the restoration of ante-trust salaries.

And now it is Richard Mansfield's cook. Before it had been members of his company, his valet, Sir Henry Irving, various theatre managers, several dramatic critics, and an occasional outsider. Apparently there was no other sort or condition of man left for Mr. Mansfield to quarrel with; hence, his cook.

The return of Charles Frohman was signalized by interviews—of curious uniformity—in the Sunday papers. These interviews simply rehearsed all the information regarding this manager's plans that has appeared in print during the past six months. In dull July the New York city editor entertains singular notions as to what constitutes theatrical news.

Mr. Frohman repeats his annual statement that "plays are being written for me by Augustus Thomas, Henry Guy Carleton and Bronson Howard." This is the bunch of carrots that Mr. Frohman has hung in front of the donkey's nose ever since he became a speculator in foreign dramatic wares. We are also told once more of that new J. M. Barrie play that has been promised so long. It is a dramatization of his "Two Kinds of a Woman." The rest of the list is a repetition of the plays, written and to be written, and the novels, dramatized and to be dramatized, that have been paraphrased on and off since

last Autumn in connection with the little man's plans.

As a matter of fact, despite the space that the Frohman catalogue of dramatic goods—liberally padded with personal pronouns—occupied in print, there is nothing especially brilliant of promise in the Napoleon of Mediocrity's next season's programme.

And yet the *Sun's* dramatic department, which is used mainly to exploit certain managerial interests, proclaims that "the theatrical outlook for next season in this city is cheerful." From this discredited and discreditable source we learn that there is to be "no falling off in quality"—that is to say, there is to be no more indecency on the local boards than there was during last season, up to date the most notorious in the history of the metropolitan stage.

Perhaps the *Sun* refers particularly to the forthcoming *Nouveauté* farce, *The Husbands of Leontine*, which the French critics state is to be even nastier than *The Girl from Maxim's*. The *Sun's* method of booming dirty farces from the French (when they are produced by Charles Frohman) is to describe their improprieties in detail, leaving nothing to the reader's imagination, under the transparent pretense of showing how very unconventional and spicily objectionable they are.

This method serves admirably the interests of the promoter of stage indecency, and, incidentally, gives the *Sun's* dramatic department an apparently moral pose. But the hideous hypocrisy of this form of exploitation would put to the blush an experienced Neapolitan *cutremetteur*.

AT THE PARIS FAIR.

Max Berol, manager of Konorah, whose interesting and valuable letters from the Far East have been published in *THE MIRROR* during the past year, sends from Paris the following description of the exhibits pertaining to the theatre at the Exposition:

The exposition is so gigantic that the theatrical art, though by no means a small exhibit, covers about one eighty-thousandth part of the total floor space. Class 18, "Material of the Theatrical Art," is situated in the Literature, Sciences and Arts building on the Champ de Mars, almost in the shadow of the Eiffel Tower. It is under the supervision of Monsieur Reynaud, the architect of the Opéra. We find first of all, and almost superfluous to mention, exhibits of the various theatrical goods' manufacturers; a complete line of grease paints and make-up goods; stage shoes from the Phœnician period up to the latest style of ballet slippers; materials for asbestos and other curtains; wigs, tights, dress materials, stage jewelry, paste, paint brushes, and many other things. Remarkable among these exhibits is that of a wig maker who has on view reproductions of the wigs he has actually furnished to leading artists for well known roles, each wig placed on a correctly costumed bust of the artist, with wax heads, and each accompanied by an autographed photo of the actor or actress in that role. Exceedingly interesting are the exhibits of stage "props," with the ingenious devices for thunder, lightning, hail, rain, snow, the rattling of musketry, fire, horses' hoofs, Faust's cups, bombs, etc. The theatrical photographers show artistic pictures for advertising purposes. Less of popular interest but worth the study of professionals, especially managers, are the various preparations for rendering costumes, scenery and wood work incombustible, of the value of which some firms offer ocular demonstrations. There are also numerous patterns of opera chairs and aisle seats, and the many safety and fire appliances for theatres.

The principal attraction for the sightseeing crowd in this section is a wonderful collection of models of stage settings. Foremost among these are three large models, each covering 216 square feet. One is a Japanese landscape with innumerable set pieces, another a church interior of impressive grandeur, and the third a splendid set for the *Erl King*, which is operated several times a day and shows wonderful light effects as well as the coming of night, lightning and rain in the weird woods and the panoramic effect of the moving forest. It is a masterpiece, by Anabelle. Besides these three large scenes, about one third size, we admire numerous smaller ones, some of which are the actual scenic models for the various sets in *Faust*, *Patrie* and other productions of the subsidized theatres, while others are the exhibits of individual scenic artists and include on a scale of 1 in 20 some exceedingly beautiful sets of exteriors and interiors of all ages and countries. Among them are a series of four landscapes, representing the Seasons, and the model of a revolving stage with complete and entirely different sets, all mounted on the same turntable. The ingenuity of the artist in getting these six complicated sets into one single circle and making each fit the proscenium opening is wonderful. All these models mentioned above are perfectly lighted and worked out in minute detail. Further on we find a wood and clay model of a modern playhouse with a patented arrangement of seats and boxes, permitting the rapid emptying of the theatre in case of fire or accident. No seat is over thirty feet from absolute safety; there are no tortuous aisles; there is one exit for every eighteen or twenty seats, with an aisle leading in a straight line to it, and the various staircases are separated from the auditorium by fireproof walls. It is all very good, but would of course decrease the seating capacity of a house. The exhibit of stage arms and armor includes a leather armor, uniting cheapness, lightness, pliability, ease in wearing and ease in packing.

One next passes to the most interesting section to the professional, the retrospective museum of the art. First of all, one can study a collection of manuscripts, prompt books, tickets, passes and programmes of bygone centuries. Then one contemplates, amid the awakening of a flood of memories of stage history, twenty-three little wax figures, eighteen inches high, dressed in the authentic models of the costumes of celebrated actors of the past in celebrated parts, correct from hat to shoes. Among them are Molière as Arnolphe (in 1662) and Talma as Marigny (about 1805), and also a set of figures illustrating the costumes for some of the most notable of Armande at four different periods, from 1777 until to-day. Then there is the death mask of Beethoven, and the relief masks, taken from life, of eighteen artists, contemporaneous to and including Scribe and Therese Elslser. Further on is a curious collection of leather masks such as were worn instead of make-up as late as the time of Louis XV. Then one finds the portraits in oil of theatrical celebrities from 1600 to 1850, and drawings for costumes for some of the most celebrated productions of the first Empire. Also plans of many theatres, which were never built, being those submitted by unsuccessful architects in competition for prizes for some of the theatres now standing. A very interesting comparison is afforded by two models of stages with all ropes, pulleys, traps, fly gallery, gridiron, paint gallery, etc., the one representing a modern stage, the other being that of the Opéra in the Palais Royal in 1769. I must not forget to mention a history of the Dance and the Ballet in sketches, paintings and statuettes, and last,

but not least, a little salon by itself, a reconstruction of the room of the celebrated Made-moiselle Mars.

This finishes the theatrical exhibit, an interesting one from start to finish. Reminiscent of the theatre are many exhibits elsewhere, such as the custom exhibit of Worth, on the other side of the Champ de Mars. Here are shown the marvelous creations made for Sarah Bernhardt and Madame Réjane. At the Invalides we find a collection of sculptures by Madame Bernhardt. In the United States section of Printing Arts are three-sheet posters, by the Gillam Company, of Della Fox and of Mr. and Mrs. Russ-penny, of Deila Fox and of Mr. and Mrs. Russ-penny. Needless to say, the dramatic and theatrical art is more than sufficiently represented in the numerous side attractions, that, however, are all complaining of poor business. Not that the attractions are not good, but how can any attraction compete with the quantities of free attractions of all sorts? Perhaps when the public has sufficiently admired or grown tired of the wonders of the exhibits it will be ready to pay the extra admission demanded by the attractions of the midway kind. But where the treasures of the world, past and present, are to be seen for nothing, even Fregolis and Loie Fullers find it difficult to compete at the necessarily exorbitant prices they must demand.

We arrived at Marseilles May 28, and went immediately to Paris. Madame Konorah will leave July 9 for Germany, where she expects to spend the Summer resting and sight seeing and preparing for her second trip to the Orient.

TROUBLES OF THE CADET GIRL.

The production of *The Cadet Girl* at the Herald Square theatre has been advertised by a wrangle between A. H. Chamberlyn, manager of the company, and George W. Lederer, of the Casino, to which the local papers devoted much space last week. The original intention was to produce the musical comedy at the Casino, but Mr. Lederer, through his brother James, refused to permit the production, claiming that Mr. Chamberlyn had not kept his agreement with them. Mr. Chamberlyn alleges that the Lederers were incited to this by the Sire Brothers, owners of the Casino, with whom he has had troubles in Boston. Unable to get into the Casino, Mr. Chamberlyn arranged to make his production at the Herald Square, yesterday being announced as the opening date. Then Mr. Lederer made another move by ordering Virginia Earle, Toby Claude, and Robert Carleton, who had been loaned by him to Mr. Chamberlyn, to leave *The Cadet Girl* and report for rehearsals of the Casino's coming production. Upon consideration Miss Claude and Mr. Carleton decided to stay with *The Cadet Girl*, but Miss Earle, who was to have played the title part, elected to stick to the Casino. Mr. Chamberlyn thereupon secured Lulu Glaser as Miss Earle's successor, but on Friday Miss Glaser announced that she wouldn't appear either, so another substitute was found in Christie MacDonald. To give Miss MacDonald time to prepare the part, the opening has been postponed until Wednesday night. Dan Daly, Proprietor Carleton, J. C. Miron, W. C. Cameron, George A. Schiller, Charles Danby, Adele Ritchie, Toby Claude, Adele Farrington, Hattie Moore, Catherine Lewis, Nella Webb, and Alice Wallace will also appear in the cast. Fred Solomon is conductor and George F. Marion is stage director. Andrew A. McCormick is associated with Mr. Chamberlyn in the management.

THE COMING SEASON.

The next theatrical season in this city will have its actual beginning on Labor Day, Sept. 3, though a few houses will open before that date. By Sept. 17 all the playhouses in town will have opened. The announcements of opening dates and attractions include the following:

Academy of Music, Aug. 20, with Andrew Mack in *The Rebel*.
American, Sept. 1, with *The Great Ruby*, by the Greenwall Stock company.
Bijou, on Sept. 10, with *Cupid Outwits Adam*.
Broadway, on Sept. 3, with *Ben-Hur*.
Daly's, on Sept. 4, with *The Rose of Persia*.
Empire, on Aug. 27, with *Lord and Lady Algy*.
Fourteenth Street, in September, with Daniel Sully in *The Parish Priest*.
Grand Opera House, on Aug. 25, with *The Belle of New York*.
Garrick, on Sept. 10, with Louis Mann and Clara Lipman in *All on Account of Elisa*.
Garden, on Sept. 17, with E. H. Sothern in *Hamlet*.
Herald Square, on Sept. 10, with Arizona. Lyceum, in September, with Annie Russell in *A Royal Family*.
Madison Square, in September, with *The Husbands of Leontine*.
Manhattan, on Sept. 17, with Caleb West.
Republic, on Sept. 1, with James A. Herne in *Sag Harbor*.
Victoria, on Sept. 17, with the Rogers Brothers in *Central Park*.
Wallack's, on Sept. 3, with Otis Skinner in *Prince Otto*.

MANAGER SAVAGE RETURNS.

Henry W. Savage, proprietor and manager of the Castle Square Opera company, who with Maurice Grau will conduct the season of English opera at the Metropolitan next Winter, returned from Europe on the *Lucania* last Saturday. During his stay abroad he heard voices in Paris, London, Berlin, Munich, Dresden, Vienna, and Nice, and engaged a number of singers of high repute in those musical centers. Among the prominent artists engaged are Phoebe Strakosch, Minnie Tracy, Rita Elandi, and Ingeborg Balstrom, sopranos; Elsa Marny, contralto; Philip Brazel, tenor; Clarence Whitehill, Leslie Walker, and Harry Hanlin, basses; William Paul, Francis Rogers, and Chauncey Moore, baritones; Signor Sepilli and Herr Eckhold, conductors. Other artists secured previously by Messrs. Savage and Grau are Lempiere Pringle, Lloyd D'Aubigny, Zélie de Lussan, and Louise Meisslinger.

The season at the Metropolitan will begin on Oct. 1 with an elaborate production of *Faust*, and during the first week *Tannhauser* and *Mignon* will also be sung. It is planned to present three operas each week. During the season of opera in English, which will last until Dec. 5, a few standard light operas will be sung, and Mr. Savage has secured two new operas abroad that will be presented here for the first time. On Dec. 6 the season of Italian, French, and German opera, under the management of Mr. Grau, will begin, and the English singing company will visit a few of the larger Eastern cities.

The company will number two hundred people, of whom forty will be principals. The orchestra will number from forty to sixty musicians, as required with the operas presented. Mr. Savage and his business staff will move to their new quarters in the Metropolitan on Aug. 7.

PERSONAL.



COLLAMARINI.—The portrait of Stefania Collamarini appears above. She is an Italian prima donna who has won much success in Havana. *THE MIRROR's* correspondent in the Cuban capital has something to say of Signorina Collamarini in his letter this week.

BLAUVELT.—Lillian Blauvelt is returning to this country on the *Mystic*, that sailed from Liverpool, July 18.

ERWIN.—May Erwin returned from Europe on Saturday. Next season she will appear in a new, and as yet unnamed, play by Glen Macdonough. Her tour will open at New Haven, Sept. 27, and her engagement at the Bijou, this city, in November.

YEAMANS.—Jennie Yeamans was overcome by the intense heat last week and was confined to her apartments for several days. Her mother was in constant attendance upon her.

LA SHELLE.—Kirke La Shelle arrived in New York last Saturday on the *Lucania* from a trip abroad of several weeks. Mrs. La Shelle will remain on the other side until the Autumn.

BRADFORD.—Edith Bradford has been engaged by Francis Wilson to originate the leading contralto role in his new opera, *Boo-boo Boolboom*, next season. Miss Bradford finished her musical education only three years ago, and since that time she has appeared with the Aborn Opera company and the Bostonians, rising rapidly from the chorus to the most important roles. She also attracted wide attention not long ago as contralto soloist in the Maine Music Festival.

LA VERNE.—Lucille La Verne entered Dr. Thomas Cleland's private sanitarium on West Eightieth Street last Tuesday to undergo a surgical operation. Miss La Verne sustained a serious injury to her spine from a fall while playing in *The Arabian Nights* last Spring as a member of the Indianapolis Stock company. The operation was performed on Thursday morning, and though long and painful, is reported to have been perfectly successful, and the many friends of this clever actress will be pleased to know that she is quickly recovering.

MARLIN.—Jane Marlin, correspondent of *THE MIRROR* at New Haven, Conn., has a story, "Between Eleven and Midnight," in the current number of *Every Month*.

MANNERING.—Mary Mantering will open an engagement in Janice Meredith at Wallack's Theatre, Dec. 10.

ARDEX.—Edwin Arden, who is threatened with blindness, is on his way to London, where an operation will be performed on his eyes.

DE RESZKE.—Jean de Reszke has deferred signing a contract with Maurice Grau for next season owing to the trouble with his voice, which, he fears, is breaking down. He suffers from a throat affection that had been aggravated by the heat in London, and started last week to Canterets, in the Hautes-Pyrenées, to try hot sulphur springs located there.

BERRI.—Maude Lillian Berri, who upon the death of her husband last season retired from the stage, has rejoined the Castle Square Opera company at the Studebaker, Chicago. In August she will appear with the Castle Square company at Manhattan Beach.

HILLER.—John Sebastian Hiller, who recently returned to this country from England, has been engaged as musical director of Oscar Hammerstein's new Theatre Republic.

SELIGMAN.—Minnie Seligman will star next season, under F. C. Whitney's management, in *Dad's Own Girl*, by Marion Short and Frances Phelps. Her season will open at the Broad Street Theatre, Philadelphia, on Sept. 24. Miss Seligman will make a trip to Europe in August and while abroad is to read a new play by Berton and Simon, in which she may appear later.

HAINES.—Robert T. Haines has been selected by Liebler and Company to be Viola Allen's leading man in *In the Palace of the King*. Mr. Haines was selected at first for the lead in *Lost River*, but in consequence of his transfer that post will be filled by Robert Hilliard, who is specially engaged for the production of the play at the Fourteenth Street Theatre, after which he will open his starring tour, under Liebler and Company's management, in Mr. Van Bibber.

MILLARD.—Evelyn Millard, leading woman at the Duke of York's Theatre, London, was married in that city, July 19, to J. R. Coulter.

ESMOND.—The title of H. V. Esmond's newest play is *The Wilderness*. The American rights have been secured by Charles Frohman.

THE STOCK COMPANIES.

The Lyceum Theatre's American stock company, which has been playing at the Lyceum Theatre, produced last week a new one-act play, written by William Somerset Maugham, called "The Little Sham Loy." It was a very good story, well told, and was a decided hit. The play had five scenes. The cast, one and all, interpreted the comedy play, their work being thoroughly in harmony with the atmosphere of the play. A decided hit was won by Laura Nelson, who played the part of the heroine, in both acting and make-up she was admirable, and the costume made her prettier than ever. Mortimer Weldon, Norman Hackett, Scott Cooper, and Little Ethel Smith also gained marked favor. Little Sham Loy was followed by "The Arabian Nights," in which Anne Sutherland, Lillian Schaeffer, Joseph Kilgour, Thomas Bridgeford, and Mace Greenleaf made hits. Business continues good.

The Thianhouer company at the Academy, Milwaukee, presented Michael Strogoff July 9-14, and proved that there is still much vitality and drawing power left in the play. Manager Thianhouer had furnished six entirely new and handsome sets, and the multitudinous costumes were both correct and rich. Eugene Moore found himself entirely in his element in the title-role, and John M. Sainpolis has rarely acquitted himself better in any heavy part than as Ivan Ozeroff. In the three powerful roles of Maria, Nadia, and Sangarra, Julia Blanc, Eva Taylor, and Edith Evelyn offered highly creditable portrayals. Among the other individual hits were those of William Yerance, Donald Bowles, R. C. Chamberlin, Frederick Hartley, Colin Campbell, and Duane Dotie. After the middle of the week the business became of the capacity order. The company revived "Bootsie" Baby last week. Babbie (formerly "Baby") Vavene played the title-role. This clever little girl has a wonderfully firm grip on the affections of the Milwaukee public, and her work last week showed marked improvement over her last appearance in Little Lord Fauntleroy. She has been secured by Manager Thianhouer as a regular member of his forces. John M. Sainpolis, in temporary charge of the stage, arranged some strikingly handsome sets. Eugene Moore made another hit as Bootsie. Frederick Hartley was a polished Captain Gilchrist, and Eva Taylor succeeded in eliciting much sympathy for Helen Grace. The other parts were well played by Donald Bowles, William Yerance, Jack Gardner, R. C. Chamberlin, Colin Campbell, and Edith Evelyn, Antoinette Walker, and Julia Blanc. Business was satisfactory. Manager Thianhouer reports that his business this Summer is heavier than during the same period last year. This may be partly accounted for perhaps by the almost uninterrupted cool weather and the fact that a much stronger line of plays have been presented this Summer than last.

Frederick Paulding, stage director of the Thianhouer company, is taking a vacation. After a short stay in New York he will take a long trip, stopping at some of the mountain resorts, and then coming back to Wisconsin to fish in some of the State's famous lakes.

The Alcazar Theatre Stock company, San Francisco, presented Camille July 9-14 to large business, with Florence Roberts, White Whittlesey, Edwin T. Emery, George Webster, Carlisle Moore, H. Scott, Marie Howe, and Laura Crews in the cast. Ingomar followed, with Romeo and Juliet and Frou-Frou as underlings.

The season at the Grand Opera House, New Orleans, will open Sept. 16. Manager Greenwall has engaged for his stock company J. M. Sainpolis, Thomas J. Grady, Hugh J. Gibson, Lillian Dix, character woman, Nellie Hancock, Guinio Seola, assistant stage-manager; Percy Weldon, stage director.

The Bond Stock company at Proctor's presented The Judge to crowded houses July 9-11. Mr. Bond as Colonel Luken, Summer Gard as the Judge, and Arthur Maitland as Captain Vail all scored hits. Louis Albion as Cio and Gustave Frankel as Judge Bullamy were capital. Alison Skipworth, Miss Lewis, and Miss Starr were also prominent. Minor parts were well played by Messrs. Worcester, Courtney, and Howson. A Scrap of Paper filled out the week. For their tenth week the company presented The Rivals to capacity, despite the heat. The honors were equally divided between Lionel Barrymore as Acres, Arthur Maitland as Captain Absolute, and Eva Vincent as Mrs. Malaprop. Frederic Bond played David and won many laughs. Adelaide Klein as Lydia was excellent, as was Gustave Frankel as Sir Anthony. Sir Lucius was well played by Francis Kingdon. The play made one of the hits of the season here. The last half of the week three one-act plays were given: The Open Gate, with Arthur Maitland, Louis Albion, and Alison Skipworth; A Regular Fix, with Frederic Bond in the principal role, and The Golden Flower, a Chinese play. This week, Young Mrs. Winthrop.

Bartley McCullum's stock company produced The English Rose at Cape Cottage, Me., last week. The theatre was crowded every afternoon and evening, and the local papers were lavish in praise of the production. Stephen Wright appeared with the company for the first time this season, and his friends in Portland gave him a flattering reception. Robert Gaillard achieved a success in the role of Randal O'Mara. Robert Wayne was highly praised for his performance as Harry O'Malley, and Earl Ryder, Mabel Taliaferro, and Augusta True made hits. David Richards has been engaged as scenic artist. Clara and Lydia Knott were the guests of Manager McCullum at the Wednesday matinee.

Notwithstanding the intense heat the Lyceum Theatre Stock company, at Rochester, N. Y., last week did good business with The Charity Ball. A better performance of the leading roles could not have been expected of any players. Jessie Bonstelle's Ann Cruger was admirable. Her acting was, as always, natural and effective. Rev. John Van Buren was played in a faultless manner by Orrin Johnson. Dick Van Buren was admirably impersonated by Frederick G. Lewis. Francis King won great praise for her portraiture of Bess Van Buren. Jean Cowgill was sweetly sympathetic as Mrs. Van Buren. Albert Morrison gave a fine performance of the juvenile character of Alexander Robinson. A. H. Sutherland played a bit of fun out of Judge Knox. Mrs. Weldon played Phyllis Lee very well. The other characters were well taken. One of the greatest features of the performances

this Summer at the Lyceum has been the fine stage settings and decorations used. This work has been done under the direction of Frederick H. Haak, assistant stage-manager of the company.

The Valentine Stock company have played a ten days' engagement at Winnipeg Theatre, Manitoba, July 9-16, producing some of the favorite plays given last season during their three months' stay in the city. Kate and Annie Blanche were the strength of the company. Able support was given by Meta Maynard, W. R. Mawson, and Robert Evans. Helen Wilton showed much promise in lighter roles. The company will play one-night engagements at Grand Forks and St. Cloud, and then return to St. Paul, where they remain until September. Anne Blanche leaves for New York this month to engage new people for next season.

A four-week stock season will open at Glendale Park, Nashville, Tenn., Aug. 6, when the Elmore-Granger-Fahey company will present The Snowball. Vaudeville has been the policy at the park hitherto and the change was decided upon by the management after the patrons had voted their preference, that was in favor of stock. The company includes Allen Fox, manager; Y. C. Alley, stage director; Charles Aebli, business-manager, Frank Fahey, Jean Elmore, Frank Morehouse, James Doyle, Robert Martin, Fannie Granger, Emma Deland, Correen Muller, and Alice Nash.

The Dorothy Lewis Stock company has just finished its fourth successful week at the Grand, Atlanta. Miss Lewis, who has been out of the cast for some time, returned and made a distinct hit as Lizbeth. Robert Leeland made a splendid Jim, receiving favorable comments from the press. Miss Butler, Vail De Vernon, and Mr. Beckwith, Mr. Johnson, and Harry Glazier also received receptions. The company will continue for two more weeks.

Blanche Seymour, of the Baldwin-Melville Stock company, Montreal, has received great praise for her work as Ned in The Black Flag and Constance in The Three Musketeers, two widely dissimilar characters.

The Shubert Stock company, at the Baker Theatre, is having a prosperous Summer season. Last week, their thirteenth week, broke the box-office record. The bill was The Girl I Left Behind Me. It was mounted handsomely. Florence Stone played Katie Kenyon in a most artistic manner, and Blanche Douglas captivated the audience by her charming performance of Wilbur's Ann. Ralph Cummings, as Lieutenant Hawksworth, gave a finished performance. Neil Florence, as Lieutenant Parlow, the villain, proved himself an able actor. Others in the cast were Grace Griswold, Mina Gleason, Florine Farr, W. L. Gleason, Henry Shumer, James Cooper, Robert Caskey, Robert Elliott, John Seigrist, J. W. Spears, Harry Cummings, and Master Williams. This week the play is The Prodigal Daughter.

Eugene Sweetland and Kate Woods Fiske have been engaged for the Thianhouer Stock company, Milwaukee.

Osborn Searle's achievements as stage decorator with the Salisbury company at the Davidson Theatre have attracted general attention in that city. Week of July 9 the Salisbury players produced What Happened to Jones, and Mr. Searle designed a beautiful Oriental interior, which won him the highest praise. Last week The Lady of Lyons was the bill, and Mr. Searle concentrated all his artistic acumen upon the scene in the second act, representing the gardens of M. Deschappelles. A thousand real roses were used, and a half-dozen real peacocks, in defiance of the stage tradition that peacocks are sure to bring ill-luck.

Standing room was at a premium at Harmanus Bleecker Hall, Albany, N. Y., week of July 9, when the Snow and Heron Stock company presented Romeo and Juliet. Mortimer Snow, as Romeo, surprised and delighted his many admirers, and surpassed any work he has yet done at Albany. Grace Franklin Lynch, specially engaged, made an admirable Juliet. The press of Albany was unanimous in her praise. The entire performance was most satisfactory. The first half of last week A Celebrated Case was produced, and the latter half Men and Women. The company is now in its twelfth week.

The Snow and Heron Stock company will close its season at Jacobs' Harmanus Lyceum, Albany, on Saturday. Next Monday another stock company, under the management of H. R. Jacobs, will open at the Lyceum for three weeks. J. J. Spies has engaged for the company Ethel Barrington, Mollie Revel, Olive Madison, Miriam Shelley, Cecil Owen, Charles Hallock, and William Tooker. Among the plays to be presented are Carmen, Woman Against Woman, and The Wages of Sin.

Eva Westcott has been specially engaged for soubrette roles with the Castle Square Stock company, Boston.

AT THE THEATRES.

CASINO.—The Rounders continues to delight good audiences. Last evening Harry Davenport succeeded Joseph Herbert as Paty du Clam.

DIETRICH'S GARDEN.—The American Opera company is singing The Grand Duchess this week. Laura Clement, specially engaged, did good work in the title-role. The audiences are large, and the performances very acceptable.

MANHATTAN BEACH.—Last evening the bill at the theatre was changed to The Grisha, with James T. Powers featured. Others in the cast were Van Rensselaer Wheeler, George Lenoir, Henry Stanley, Marie Celeste, and Lillian Green.

RICHARD CARVEL RUNS.

Since it was decided that James K. Hackett should not appear in the dramatization of Richard Carvel next season, many rumors have been set afloat as to who the originator of the role would be. The latest report is that the play will be presented in the Autumn by the Empire Theatre company, with William Faversham as Richard Carvel.

A CLERGYMAN PRAISES THE "MIRROR."

The Rev. M. A. Spense, of Green Bay, Wis., recently preached a sermon on "The Modern Theatre," and among other studies for his purpose, secured from J. H. Nevins, manager of the Turner Opera House in that city, several copies of THE MIRROR for examination. Mr. Nevins has a practically unbroken file of THE MIRROR for a period of five years. Appended is a digest of the sermon of the Rev. Mr. Spense:

As a means of popular education and a source of popular amusement, the wholesome drama has a legitimate place and is without question productive of good. At the same time we cannot shut our eyes to the degrading character of the stage in many instances. In saying this we do not reflect upon the good actors or actresses who love their art and who deplore as much or more than we do its debasement by unworthy performers and unscrupulous managers. THE DRAMATIC MIRROR, a recognized and influential authority, is, we are glad to notice, pronounced in its condemnation of those who pander to the dissolute patrons of vile performances, and is waging vigorous warfare upon managers who put forward plays that disgrace our city. One cause of the present unfortunate condition of the drama is the too general support given by theatregoers to the good and bad alike. While, therefore, we must set ourselves resolutely and unitedly against the acknowledged evils of the theatre, let us be careful to discriminate, and be willing to join hands with the nobler exponents of the dramatic art in driving out the indecent drama. Let our managers be made to understand that they cannot outrage the intelligence and moral sense of the community as they have been doing of late.

IN SUMMER PLACES.

Mattie Choate is at Atlantic City for the rest of the Summer.

Mr. and Mrs. Edward B. Kelley and M. J. Gartry are at "The Bluffs," Mt. Desert Ferry, Me.

Mr. and Mrs. Thomas Lennon are spending the Summer at Ottumwa, Iowa.

Edith Wells and W. J. McDermott are spending a few weeks at the residence of Miss Wells' mother, Cheltenham, Pa.

Jim R. Reeves is spending the Summer at "Ivycroft," Ambler, Pa., the country seat of Mr. and Mrs. B. H. Ball.

Geoffrey Stein has recovered from his recent illness and is visiting at Old Point Comfort, the guest of Baron Von Strahm's family.

Charles Drake is at Winfield, L. I.

Alice Brown, secretary of the Professional Woman's League, is spending a three weeks' vacation at Asbury Park.

Walter D. Greene is at Asbury Park for a few weeks.

Miss J. Mannheim, of the Mannheim School of Expression, Cincinnati, and her sister are visiting relatives at Far Rockaway, L. I.

J. J. McCloskey, the dramatist, is at Saratoga Springs, putting the finishing touches upon several plays. One, The Road to Ruin, will be produced by A. H. Woods. The second, Pitfalls of the Great City, has already been placed for next season. The third is an Oriental military drama, entitled The Yellow Terror; or, The Boxer's Oath.

Madeline Schiller is the guest of Mrs. Bolton Hall at Outerra Park, in the Catskills.

Among the Thespians spending the Summer at Asbury Park are Joseph Gates, Joe W. Gates, and Santanelli.

W. E. Horton writes from Mt. Clemens, Mich.:

The following theatrical folk arrived at the Springs during the past week: Charles A. Mason, Jr., G. E. Lathrop and family, Billy B. Van, Jake Bernard, and Rosa Bernard.

Raymond Teal left for Asbury Park on Wednesday last to join William H. West's Minstrels for the season.

Charles A. Mason has signed with Eddie Foy in A Night in Town.

Sandol Milliken, who is spending the Summer at her home, Memphis, Tenn., was the guest of honor at a tea given by Mrs. Charles Ridley on July 17.

Vivian Bernard and Adolph Bernard gave an elaborate lawn party last Friday evening at their Apple Orchard Farm, Blue Point, L. I. The grounds were handsomely decorated and were illuminated by hundreds of Japanese lanterns. Among those present were Mr. and Mrs. Branch O'Brien, Mr. and Mrs. Jack Walsh, Mabel Walsh, Caro and Percy Pryor, Arthur Buchanan, Harry Brown, Will Graham, Joseph Keith, and a number of army officers.

Harry Nowell has left New York for Washington to visit his parents, prior to spending a short vacation at Atlantic City. Mr. Nowell has been re-engaged by F. C. Whitney for Quo Vadis.

Jessie Henderson is summing up at "The Pines," Camp Ellis, Old Orchard, Me., as the guest of her sister, May Henderson Thurston.

Josephine Allen is spending the Summer at her country home, "The Hermitage," Bellport, L. I., where she has as her guests her sister, Lola Allen, and Lillian Norman, a non-professional.

Louise McCallum is visiting friends in Minneapolis.

William Macauley, manager of the Macauley-Patton company, is spending his vacation at Alexandria Bay, N. Y.

Mr. and Mrs. W. B. Patton, of the Macauley-Patton company, are at their cottage at Windsor Beach, on the shore of Lake Ontario.

Harry Burkhardt and Arthur W. Foster are spending a few weeks at Winthrop Beach, Mass. Mr. Foster's new steam yacht, The Whyte Lady, is said to be the fastest in Boston Harbor.

Mrs. James Lewis is visiting Mrs. John Drew at East Hampton, L. I.

"Aunt Louisa" Eldridge is the guest for a few weeks of Ellie Wilton, at Whitestone, L. I.

Elia Fontaine-bien is spending her Summer vacation in the Catskills. She has been engaged as leading woman for next season with the Schiller Stock company, and will open with that organization at Pittsfield, Mass., Aug. 27.

Mr. and Mrs. E. L. Snader (Fanny McIntyre) have gone to their farm at Clark's, Cochocton County, O., for a three weeks' stay.

Richard Nesmith is at Searport.

Walter Hale left for Nantucket Island last week. He will be gone for several weeks.

A. J. Spencer is stopping at Rockaway Park, L. I.

Maude Edna Hall has been visiting at Narragansett Pier.

J. W. Gillingwater is enjoying his Summer vacation at his home in St. Louis.

Tunis F. Dean is spending the Summer at Virginia Beach, Va., where he is a guest of the Atlantic Club. Mr. Dean will continue as business manager of Liebler and Company's The Christian the coming season.

Lennore Gordon, of The Span of Life company, and her daughter, Gwendolyn, are at Atlantic City for the Summer.

Eleanora Allen, who has been spending her vacation at Atlantic City, returned to her home in Philadelphia last week.

ENGAGEMENTS.

Mathilde Welling will be with Tim Murphy the coming season.

J. W. Kingsley, to play El Capitán with the Jules Gran Opera company; George Chapman as baritone of the same company.

Pierre Young, for the heavy in Tennessee's Partner.

Joseph O'Meara, for Colonel John D. Hopkins' stock company.

Edith Kingsley, especially engaged to originate the soubrette role in William Bonelli's An American Gentleman.

Pierre Young, to play Tom Romaine in Tennessee's Partner.

Louise McCallum, for Lydia with E. J. Carpenter's Quo Vadis.

John J. Pierson, by Daniel Frohman.

A. J. Whaley, with Harry Carson Clarke in What Did Tomkins Do.

David Francis Marshall, for Lysander in Mid-Summer Night's Dream.

For the Lorraine Hollis company: E. J. Lee, Edwin Parke, Fred A. Bigelow, Guy Hiltner, Bert Merkle, Merton C. Rowley, Alfred Lester, F. Werner, Fred H. Allen, Charles W. Roberts, Marie Wesley, Julia Goodell, Leslie Palmer, Maude Kellett, and May Floyd.

Helen V. Weber, by Charles E. Blaney.

Walter S. Fromlet, with Aiden Benedict, in Quo Vadis.

Marie Kinzie, for the character heavy role, in An American Gentleman.

Ben S. Meara, for leads, with E. J. Carpenter.

Elmer Buffham, for Rudolf, in the Shipman Brothers' Production of The Prisoner of Zenda, at Toronto.

Amelie Baird and Frank Christie, with the Melford-Sheridan Stock company, that will open at Shenandoah, Pa., Aug. 27.

John Reynolds, by Wagenhals and Kemper, as manager for Louis James and Kathryn Kidder.

Louise Strathmore, with Lost in Egypt.

Carl J. Berry, for his fourth season as manager of Johnnie Pringle's A White Elephant. The company will open in Denver, Aug. 20.

Walter Messenger, for the past three seasons in advance of Two Married Men, has been re-engaged for the coming season.

For Thorpe and Haslet's The Belle of Manila: Gertrude Reynolds, William Lytell, Frank Walsh, Terrell and Simon, Thomas Holer, Clarence Hallett, Josephine Cristie, and Grace Arnold.

J. W. Gillingwater, as advance agent for Ben Hendricks in Ole Olson.

For Marks Brothers' Dramatic company: May A. Bell, Alice Kemp, Pauline Geary, Grace Whitchee, Master George, Harry E. Allen, Alexander Marks, George Gordon, W. A. Moriarty, A. L. Fanshaw, Fred S. Godding, O. M. Cotten, C. C. Miller, M. L. Brantingham, Willie Cherry. R. Marks is proprietor and manager, and Joseph Marks advance agent. Season will open at Perth, Ont., Aug. 10.

CURRENT AMUSEMENTS.

Week Ending July 28.

Manhattan Borough.

METROPOLIS (Third Ave. and 14th St.), Closed Sat., May 3.
OLYMPIC (222 Third Ave. and 10th St.), Closed Sat., May 19.
HAILEM OPERA HOUSE (230-211 West 125th St.), Closed Sat., May 19.
HURTH AND SEAMON'S (230-211 West 125th St.), Closed Sat., May 19.
PROCTOR'S HARBOR (125th St. and Lexington Ave.), Closed Sat., May 19.
DIETRICH'S GARDEN (110th St. and Broadway), The Grand Duchess.
ST. NICHOLAS GARDEN (Columbus Ave. and 40th St.), FRANK KALTHEBORN CONCERTS—34 Year—4th Week.
PROCTOR'S PALACE (5th St. bet. Lex. and Third Ave.), CONTINUOUS VAUDEVILLE—230 to 10:30 p. m.
CARNEGIE HALL (Seventh Ave. and 57th St.), Closed Sat., May 19.
NEW YORK (Broadway and 4th St.), Closed Sat., June 2.
CHERRY BLOSSOM GROVE (Broadway and 4th St.), Closed Sat., June 2.
OPENED MON., June 4—VAUDEVILLE—4th Week.
CRITERION (Broadway and 4th St.), Closed Sat., June 2.
BERKELEY LYCEUM (23 West 44th St.), Closed Sat., June 2.
VICTORIA (Seventh Ave. and 42d St.), Closed Sat., April 2.
VICTORIA ROOF, Opened Mon., June 4—VAUDEVILLE—4th Week.
REPUBLIC (237-211 West 42d St., adjoining The Victoria), now building.
AMERICAN (Eighth Ave., 124 and 41st Sts.), Closed Sat., May 19.
MURRAY HILL (Lexington Ave. and 41st St.), Closed Sat., June 2.
BROADWAY (Broadway and 41st St.), Closed Sat., May 12.
WENDOLSON HALL (115 West 40th St.), Closed Sat., May 12.
EMPIRE (Broadway and 4th St.), Closed Sat., May 12.
METROPOLITAN OPERA HOUSE (Broadway, 34th and 4th Sts.), Closed Wed., April 25.
CASINO (Broadway and 5th St.), THE ROUNDERS—Revised—34 Week—30 to 10:30 p. m.
CASINO ROOF—Opened June 9—VAUDEVILLE—7th Week.
KNEECKERBUCKER (Broadway and 34th St.), Closed Sat., May 19.
HERALD SQUARE (Broadway and 25th St.), THE CADER GIRL—Announced for July 25.
GARRICK (23d St. East of 8th Ave.), Closed Sat., June 16.
ROSTER & HALL'S (145-149 West 34th St.), Closed Sat., June 2.
KOSTER & HALL'S ROOF—Opened June 5—VAUDEVILLE—4th Week.
SCHLEY (112 West 34th St.), Closed Sat., April 28.
MANHATTAN (125-127 Broadway), Closed Sat., May 12.
THIRD AVENUE (Third Ave. and 31st St.), Closed Sat., June 2.
BLUET (125 Broadway), Closed Sat., April 28.
WALLACK'S (Broadway and 34th St.), Closed Tues., May 29.
DALL'S (Broadway and 34th St.), Closed Sat., June 2.
WEEK & FIELDS' (Broadway and 25th St.), Closed Sat., May 12.
COMIQUE (Broadway and 25th St.), Closed Sat., April 28.
PROCTOR'S FIFTH AVENUE (Broadway and 25th St.), CONTINUOUS VAUDEVILLE—12:30 to 10:45 p. m.
GARDEN (Madison Ave. and 23d St.), Closed Sat., May 12.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 23d and 27th Sts.), Closed.
MINERS' (32-34 Eighth Ave.), Closed Sat., May 26.
MADISON SQUARE (34th St. and Broadway), Closed Sat., April 28.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), Closed Sat., May 12.
EDEN (22d St. bet. 8th and 9th Aves.), FLORES IN WAX—CONCERN AND VAUDEVILLE.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves., CONSTRUCTION VAUDEVILLE—12:30 to 10:45 p. m.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Closed Sat., June 2.
IRVING PLACE (Southwest cor. 15th St.), Closed Mon., April 30.
FOURTEENTH ST. (14th St. and Sixth Ave.), Closed Sat., May 12.
KEITH'S (East 14th St. and Broadway), CONTINUOUS VAUDEVILLE—12:30 to 11:40 p. m.
ACADEMY (Irving Place and 14th St.), Closed Sat., June 2.
FOXY FASHIONS (Fanny Building, 142d St.), CONTINUOUS VAUDEVILLE—12:30 to 1:40 p. m.
DEWEY (125-132 East 14th St.), Closed Sat., June 2.
STAR (Broadway and 13th St.), Closed Sat., June 2.
GERMANIA (141 East 6th St.), Closed Mon., May 7.
LONDON (25-32 Bowery), Closed Sat., June 16.
PEOPLE'S (109-301 Bowery), Closed Sat., May 26.
MINERS' (105-109 Bowery), Closed Sat., May 26.
THALIA (45-47 Bowery), Closed.
WINDSOR (45-47 Bowery), Closed.

Borough of Brooklyn.

ACADEMY OF MUSIC (175 to 194 Montague St.), Closed Sat., June 2.
PARK (38 Fulton St.), Closed.
HYDE & REIMAN'S (230-22 Adams St.), Closed Mon., May 29.
NOVELTY (Driggs Ave. and South 4th St.), Closed Mon., May 29.
GRAND OPERA HOUSE (Elm Pl. and Fulton St.), Closed Sat., June 2.
PATTON (Lee Ave., opposite Taylor St.), Now Being Re-built.
UNIQUE (104-106 Grand St.), Closed Sat., June 16.
CRITERION (Grand Ave. and Fulton St.), Closed.
AMPHION (42-44 Bedford Ave.), Closed Sat., April 28.
STAR (101-107 Jay St. or Fulton St.), Closed Sat., April 28.
EMPIRE (101-107 South 6th St.), Closed Mon., May 7.
COLUMBIA (Washington, Tillary and Adams sts.), Closed Sat., May 5.
GAYETY (Broadway and Middleton St.), Closed Sun., May 28.
LYCEUM (Montrose Ave. and Leonard St.), Closed Sun., May 28.
BIJOU (Smith and Livingston Sts.), Closed Sat., May 19.
MONTAUK (59-60 Fulton St.), Closed Sat., June 2.
MUSIC HALL (Fulton St. and Alabama Ave.), Closed Sun., May 12.
ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.)—Now Building.
POLLY (Graham Ave. and Debevoise St.)—Now Building.

A TALK WITH ROLAND REED.



There are some millions of people within the boundaries of the United States who know and admire Roland Reed as an actor; there are several thousand who know him publicly as a representative American, and there are a few hundreds who are privileged to call him friend. Of the genuine esteem in which he is held by these three circles, Mr. Reed himself could not have known until last winter, when he lay for weeks at the point of death. Then it was that Roland Reed's popularity was manifested by the wealth of anxiety that was paid in tribute to him. He is now himself again, rich in health and energy, and richer than he has ever been before in the knowledge of the loyalty of those who know him.

It was partly to offer congratulations upon his recovery and partly to have a talk with him about himself that a representative of THE MIRROR called upon Mr. Reed, at his home, on the eastern boundary of Morningside Park, one day last week. The visitor had waited but a moment in the library when down the stairs came the comedian, nimble of foot, a pair of hounds at his heels, and with his well tanned face beaming a cordial greeting.

"No interruption at all," said he genially, in response to the reporter's expressed fear that he had called inopportunistly. "I was merely looking over my new role for next season, and there is plenty of time for that. The new play? It is one that Sydney Rosenfeld has just written for me, called *A Modern Crusoe*. Naturally I am enthusiastic about it—but underneath the enthusiasm I feel confident that it is the sort of comedy that the people want, and that I want. I put the people first advisedly, since the public is the master of the actor. Once I wanted to play Richard III, but happily I did not. I should like nothing better, personally, than to portray sentiment. I tried it once. I spoke lines with 'cello accompaniment'—and the experiment cost me several thousand dollars. The people want me to be an eccentric comedian, and the best that I can do is to be eventually the best eccentric comedian that I can. An actor or any other artist who believes that he can do no better work to-morrow than he has done to-day is to be pitied, if not condemned. As a boy I set my heart upon becoming a first low comedian before I reached the age of twenty. I accomplished that purpose; but the moment I did so I set another purpose for myself. When that was reached I established another, in the same direction. Many times I have refused profitable engagements that would have led me off my course. It has paid well in the end—and I still have a purpose ahead of me. Every man should have one."

"Mine, at present," said the reporter, "is to get you to tell me about yourself and your career."

"That will be easily accomplished," laughed Mr. Reed. "I was born in Philadelphia on June 18, 1852. My father, John Roland Reed—who was widely known as 'Pop' Reed—was connected with the Walnut Street Theatre, Philadelphia, from 1824 until 1885. His record there of sixty-one years with one theatre has probably never been equaled. He was the father of thirteen children, of which number I was the twelfth, and nearly every one of us appeared on the stage of the Walnut Street while we were in infancy. I made my debut as the baby in the once popular farce, Mr. and Mrs. Peter White, and I had the honor, upon that occasion, to be carried on the stage in the arms of Tom Placide, who played the role of Peter White. I continued to be the stage baby until I grew large enough to play children's parts, and when I outgrew that line I became the stage-door-keeper of the theatre. I went regularly to grammar school during that period and at night studied the lessons while guarding the door. Among the people who passed in and out every evening were many then famous personages of the stage. But at that time I had aspirations in the direction of the grocery business, and was busy mastering the German language, so perhaps I did not heed the celebrities as I should have later on. Handsome, aristocratic John Wilkes Booth stopped one night and talked with me a bit. He gave me a dollar when he said good-by. I never saw him again. Six months later he was dead."

"One day while I was at school a messenger from Mrs. John Drew went to my father's house looking for me. My mother immediately sent for me, and it then appeared that Mrs. Drew wanted me to act as usher at the Arch Street Theatre. I at once accepted, and from Mrs. Drew I received my first regular salary in a theatre. Before many weeks had passed I was transferred from the front to the back of the curtain, where I properly belonged. I acted as callboy for some time, and then, though I was under sixteen years old, I assumed the responsible duties of prompter. At that period, when a different play was put on every night by the stock company, the prompter had no easy task. A part of my work—and the hardest part to me—was the reading, before the assembled company, of every new play chosen for production. I had a bad lisp in my speech, as a boy, which added to the embarrassment and misery of these performances. But I have long been glad that I had that experience, since it taught me more about the plays of the period than I could have learned in any other way."

The Arch Street company was at that time

composed of Mrs. Drew, leading lady and manager; Barton Hill, leading man; Lizzie Price—afterward Mrs. Charles Fechter—leading juvenile; Fanny Davenport, soubrette; Louis James, walking gentleman; Robert Craig, first comedian; Stuart Robson, low comedian; F. F. Mackay, characters and old men; Clara Fisher Maeder, character old women, and Mrs. Thayer, general old women. My first opportunity to play a part of any consequence with the company came during the engagement of Lotta, who, as the visiting star, presented *The Firefly*. Robert Craig had rehearsed the comedy role in the play, but he was very anxious to hear Charles Dickens give a reading and secured leave of absence for the evening. Mrs. Drew gave the part to me and told me to do my best with it. I did not play it badly. I think, for I was soon afterward made the second comedian of the company.

"Not very long after that I went over to the Walnut Street Theatre to alternate in comedy roles with W. H. Chapman. In the season of 1870-71 I became the first comedian of the Walnut Street company. In the seven seasons following I occupied similar positions in the stock companies at Bidwell's Academy of Music, New Orleans; the Olympic Theatre, St. Louis; John Ellsler's Academy of Music, Cleveland, and McVicker's Theatre, Chicago. At McVicker's I played the comedy roles in many Shakespeare plays, in support of Edwin Booth and other visiting stars, and for the first time in twenty years Mr. McVicker permitted another—myself—to play his own favorite comedy parts, *Laurel and Golo* and the *First Grave Digger*.

"I left McVicker's to become the leading comedian of the Colville Folly company, one of the finest extravaganza organizations of the time. We presented *Robinson Crusoe*, *Oxygen*, *Blue Beard*, *Cinderella*, and a burlesque of *Il Trovatore*. I toured for a season with the company."

"The next season, 1880-81, I made my first venture as a star in *Arabian Nights*, the road rights for which I secured from the late Augustin Daly. The season was not profitable, for the reason, I think, that the play was a bit over the heads of the audiences in the smaller cities. That difficulty would not be met with nowadays. One may be sure now of an appreciative audience in almost any town in the country—an audience that can recognize good art and that is ever willing to applaud it. Having parted with considerable money in my starring venture, I accepted an engagement the next season to play the Jew in *Brooks and Dickson's* production of *The World*.

"In the Spring of 1882 I secured the play *Check*, by Frederick Marsden, and began another starring tour. *Check*, you remember, was a broad farce, and at that time it suited the public taste admirably. My second venture was a thorough success. I played *Check* and *Humbly* from one coast to the other for nearly five years. In 1885 I discontinued my own enterprise temporarily to originate in America the character of Koko in *The Mikado*. Oddly enough, I made one of my best popular successes in that role. It was, I think, because I played Koko as seriously as I should play Hamlet. And there, in my opinion, lies the secret of success in comedy. A comedian must be sincere in his work. At the first indication he gives of insincerity he loses his hold on the audience."

"Upon the death of John T. Raymond in 1887 I secured *The Woman Hater*, that was written for Mr. Raymond by David D. Lloyd. I put it into my repertoire immediately, and it proved to be one of the best plays, and one of the most popular that I have ever presented. Since the close of my engagement in *The Mikado* I have starred regularly every season and have produced a fairly long list of plays. Among them are *One of the Boys*, *Dakota*, *American Assurance*, *The Bridal Trap*, *A Distinguished Guest*, *The American Eagle*, *His Father's Boy*, *The Voyagers*, *Lend Me Your Wife*, *Innocent as a Lamb*, *The Club Friend*, *The Politician*, *The Wrong Mr. Wright*, and *A Man of Ideas*.

"You seem to have had few headaches, Mr. Reed, in sailing your course," said the reporter.

"I have had enough," returned the comedian. "I could tell you plenty of hard luck stories regarding the small companies that I joined and went to wreck with early in my career. But those experiences are of no interest to any one but myself—and to me they are only good to smile over. I have known the much abused one-night stand intimately, too. The one-night stand does not deserve the sneers that are flung at it. Shakespeare was born in one and so were large numbers of the successful men in New York. The one-night stand audiences are discriminating, too, and it ill betides the actor who plays carelessly before them."

"The greatest need of the stage?" In my opinion the stage needs good plays more than anything else. A good actor soon founders in a poor play, while a good play may bear a whole company of mediocre actors on to comparative success. I consider *School for Scandal* the best English comedy ever written. What we need now are modern comedies as good as that. In every other respect I believe that the theatre is now in its palmiest days."

SAID TO THE MIRROR.

WILLIAM REDMUND: "I should like to state that the Mr. and Mrs. William Redmund engaged last week for the Phillips Lyceum Theatre, Brooklyn, are not myself and my wife. We have been re-engaged by Henry V. Donnelly, and shall continue next season with the stock company at the Murray Hill."

STEWART WILLIAMS MURRAY: "Please state that on June 19 I copyrighted my musical absurdity, *The Gargano*, at the office of the Librarian of Congress, in Washington."

EDWIN T. EMERY: "San Francisco is booming theatrically, and the host of actors in town gives the streets quite a Rialto-like appearance. Some of the well-known players that one may meet in an afternoon's walk are Henry Miller, Wilton Lackaye, Frank Worthing, E. J. Morgan, Frank Lamb, E. J. Backus, William Courtenay, Jack Tedric, Clarence Montague, George Webster, T. J. Flawley, Matthews and Bulger, Walter Jones, Ferris Hartman, Edwin Stevens, Lewis Morrison, Theodore Roberts, White Whittles, Jack Amory, Alice Nielsen, Mary Van Buren, Mrs. Thomas Whiffen, Charles Walest, Lillian Thurgate, Marie Howe, Sadie Martindale, Corina Riccardo, Grace Ellison, Florence Roberts, and Laura Crews."

THE ELKS.

Last year at the Ohio State reunion at Cleveland the New Philadelphia lodge, being the youngest in the State, paraded in night gowns and baby caps, and soaked at nursing bottles. When the question came up as to the meeting place for this year, the "baby lodge" invited the order to come to New Philadelphia, and the other lodges agreed. The meeting will occur Aug. 4-11, and all Ohio lodges will be present. Many attractions have been engaged to entertain the visitors.

SAVOY THEATRE CONTROVERSY.

Simon Dessau, who is engaged in a legal battle with David Henderson for the possession of the Savoy (formerly the Schley) Theatre on West Thirty-fourth Street, has had much to say to reporters the past week. Mr. Henderson has been remarkably silent on the subject, evidently awaiting the result of the hearing of the case to be had in the Eighth District Court this morning (Tuesday). The statement made by Dessau in outlining his defense to the press was to the effect that "while Henderson, who was acting for a stock company, obtained the lease of the theatre, he was to have the lease made out in the name of the company, but that instead of doing so he secured it in his own name. He then refused to transfer it according to agreement, unless he was given full control of the finances of the theatre." This statement aroused Mr. Henderson's ire, and he makes the following statement in answer:

"I negotiated the lease of the Schley Theatre for David Henderson, and the statements that I did otherwise are like nearly all of Dessau's statements, absolutely untrue. Dessau and Benjamin Lichtenburg, of the firm of Adler and Company, offered to pay in some money, and make certain contracts with me, for an interest in this lease. These two men proposed to organize a stock company, in which they figured out they would hold a majority of the stock. This would have been agreeable had the two carried out their contracts. They would neither sign contracts, nor would they enter into an agreement to sign contracts, until an incorporation had been formed. Their object was to place me, I absolutely refused to recede from my position. No corporation has been formed. A charter had been applied for, and an incorporation would have been perfected had Dessau and Lichtenburg shown any disposition to carry out their agreement and do business on a thoroughly square basis."

Alluding to another statement made by Dessau that he (speaking, of course, for Lichtenburg and himself) "would get out if he could get his money back," Mr. Henderson said: "Let the facts speak for themselves. Two weeks ago when Dessau found he could not obtain absolute control of everything he wished to take his money back. I notified his lawyer that I was ready to comply. His lawyer made an appointment to complete the transaction, but before it could be completed Dessau withdrew, and while I was in his lawyer's office talking the matter over, he and four or five others got into the theatre, changed the locks, and have been trying ever since to retain possession of the premises. Dessau has violated every promise made, with the exception of the deposit of some money."

PLAYER GOSSIP FROM LIBERTY.

Percy Plunkett and Mr. and Mrs. Charles Plunkett are at the Crary Homestead, about two miles from Liberty, N. Y. Proprietor Crary has completed a new red barn, and the Plunketts are going to celebrate its opening by giving a performance therein. They will put on a sketch and the evening will close with an old-fashioned country dance by the guests. Della Fox, who has been stopping at the Liberty House, has returned to New York. Mildred Holland is also at Liberty. Harry Dodd and his company gave a performance on July 21 and made a big hit. Mr. Dodd is very clever and he is supported by an excellent little company. Percy Plunkett will leave July 31 to begin rehearsals with Tennessee's Partner.

OBITUARY.

Tony Navarro, of the Three Navarros, acrobats, died at a hotel in Richmond, Va., on July 18, of erysipelas, after an illness of a few days. Navarro, whose real name was Burgermeister, was a native of Milwaukee. He was well known in his home city as an amateur athlete, and about six years ago entered the profession. He worked with his wife and her brother, and the trio did a remarkably pleasing specialty. The news of his death comes as a terrible shock to his wife and brother-in-law, who were filling an engagement at Ocean View, Va., having been forced to leave him behind in Richmond. The trio have filled many successful engagements throughout the country, and the robust physique of Tony had always caused much favorable comment. The remains were taken to Milwaukee for interment.

Cecile Belknap, lately a member of the Chapman Warren repertoire company, died at Macon, Ga., July 19, after a painful illness of nine weeks. She was a niece of Inez Mousker, the well-known soprano, who introduced her into the theatrical profession. Miss Belknap was twenty-six years old, and had attained not a little prominence as a soubrette, a vocalist and a violinist. During her illness she was constantly attended by her mother and sister. The remains were taken to the family home at Titusville, Pa., for interment.

William Henry, an old-time property man, died at Tremont, N. Y., July 18, aged sixty years. Mr. Henry was a member of the old theatrical family of that name, and was a nephew of Mrs. John Sefton. The remains were buried last Saturday in Woodlawn Cemetery.

Charles Sanders, an ardent student of the drama and a warm admirer of the stage and stage folk, died in Detroit, Mich., on July 12, after a short illness.

AMONG THE DRAMATISTS.

Arthur Shirley will visit this city in the Autumn to secure material for a melodrama that he is to write in collaboration with Sutton Vane.

Frank Cleaves has written a play dealing with the war of the United States on the Mediterranean pirates in 1801.

A play by Mrs. T. P. O'Connor, founded on George W. Cable's story, "Madame Belquime," was produced with success at Charles Wyndham's Theatre, London, July 17.

Daniel L. Hart, author of *The Parish Priest*, which opens at the Fourteenth Street Theatre on Aug. 30, has been elected a member of the governing board of the International League of Press Clubs.

Frank Cleaves has finished a romantic comedy called *Tripoli*, founded upon certain events during the war between the United States and Tripoli, in 1801, and it is said to be strong in plot besides offering unusual opportunity for spectacular display.

NOTES OF NEW THEATRES.

The new playhouse in the Music Hall Building, Buffalo, has been named the Teck Theatre. Citizens of Modine, Ill., have agreed to the proposition made by Dr. P. L. McKinnie, to guarantee the sale of 1,000 tickets at an average price of \$5 each for the opening performance at the new theatre he purposes building in that city. The house is to be ready for opening in December.

Cahn and Grant, who are jointly interested in several theatres in New England, have secured a twenty years' lease of an abandoned church property at Salem, Mass., and will remodel it into a theatre. The plans will provide for a seating capacity of 1,500, with two balconies. The house is expected to open about Thanksgiving Day.

GOSSIP OF THE TOWN.



The photo is an excellent likeness of William F. and Birdie De Vault, known as "the California melody warblers," who have been re-engaged by Hal King for the next season in *A Rag Time Reception* for the coming season. They are favorites of the Pacific Coast, and have become popular in the East. Since their first introduction, their songs, drawn from home and new and original ragtime dances. Besides being clever vaudeville artists they are at home as actors in farce-comedy.

Phila May, last season with *The Sunshine of Paradise Alley*, and re-engaged for the same company next season, has been spending two weeks at Winthrop, Mass., where twice daily she took a plunge in the ocean. One morning a young woman who was stopping at the same hotel was in the water near Miss May, and swam about for some five minutes and then was seen to roll over and to be floating on her back. Miss May called to her, but received no response. The young woman meantime was drifting further and further away from shore. Miss May put out to her, and as she touched her the woman's body went under water. She was unconscious. It was a difficult matter to support the helpless body and drag it to shore, but Miss May managed to do it. A doctor was summoned, and he pronounced it a case of weak heart, forced brandy down the woman's throat and ordered that she be put to bed, where she remained for twenty-four hours. Miss May went back into the water and did not realize for some time after that she had taken a great personal risk, and had saved a life.

Sergeant Aborn returned on Tuesday from a visit to Atlantic City, and left soon after for Boston, to remain several weeks.

Munro and Sage's *The Prisoner of Zenda* company is now completely organized and its season booked solid. The tour will begin at Paterson, N. J., on Sept. 10, and will extend to the Pacific Coast.

The stockholders of the Shaftesbury Theatre, London, have made application for the appointment of a receiver for that house.

Helena French Hoey, widow of the late William F. Hoey, will retain the property decided to her some time before her husband's death, according to a decision of the Supreme Court. Mrs. Bridget Hoey, mother of the dead comedian, brought suit to set aside the deed on the ground of unsoundness of mind.

Paul Gilmore will be featured next season in *Under the Red Robe*. He is now playing the leading roles with May Robson and the Earl of Yarmouth at Newport, R. I.

Aida Blair has returned from Atlantic City, where she filled a successful engagement as La Colombe in *Woman and Wine*. She has not yet signed for next season.

Marian Stewart Lockwood (May Warner), eldest daughter of Mr. and Mrs. Neil Warner, was married in Boston, July 19, to E. S. Butler, of that city. Mr. Warner went over from New York to attend the ceremony.

Agnes Rose Lane, who was seriously ill last week, has almost entirely recovered.

Charles E. Blaney's *Across the Pacific* company began rehearsals in this city yesterday.

Julian Mitchell was a passenger from Europe on the *Lucia*, that reached this port last Saturday.

Arthur Lawrence and Rowland Buckstone, who are now abroad, have taken passage for New York on the *Yusaba*, sailing from London Aug. 2.

Edwin H. Low, the transportation man, is making arrangements to bring over a company of twelve ballet women from London for the Union Brothers' organization, in September.

Frank Bernard sailed last Saturday on the *Savina* for London, where he will attend to the stage-management of *The Casino Girl*.

The Gentry Dog and Pony Show has attracted such large business in Harlem that the management is endeavoring to secure grounds further down town in order that the New York engagement may be extended.

St. Clair and Lorene, after spending a pleasant vacation at their home, Evanston, Ill., will come East Aug. 1 to rehearse with *The Sporting Duchess*. They will introduce their specialties.

Ethelwyn Hoyt will sail for England on July 28 by the *Meranion*, accompanied by her father, Dr. E. F. Hoyt. She will visit the Paris Exposition and return early in September.

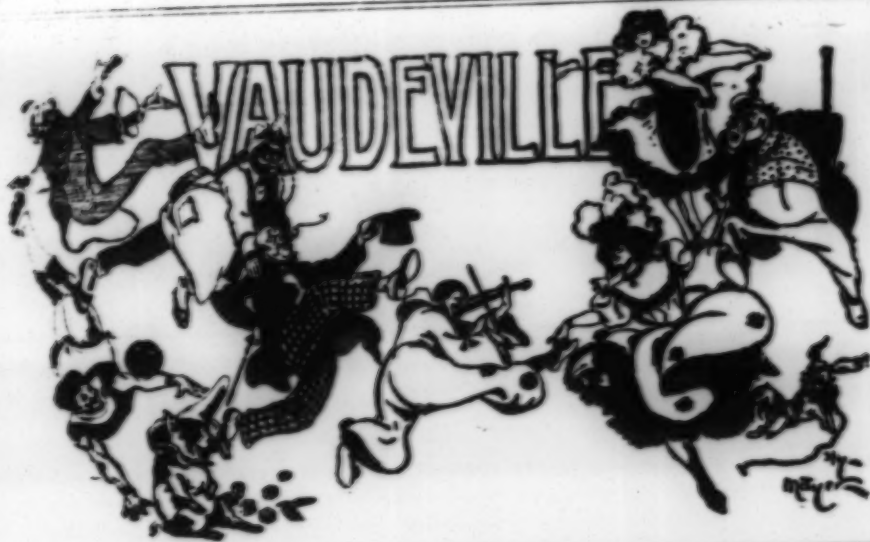
Mark E. Swan's latest farce, *Whose Baby Are You*, will open its regular season under the direction of Fitzgerald Murphy at the Park Opera House, Asbury Park, N. J., on Aug. 16. The tour will include the Pacific Coast.

Hal King, manager of *A Rag Time Reception*, has bought a new comedy, entitled *Mr. Smith of New York*, which he will produce in November.

Lizzie Vigoureux, supported by Edmund Collier, will appear in her own play, *The Stranger's Daughter*, next season under the direction of Louis A. Dubois.

The Cowslip Farm, a new rural play, will be produced under the stage direction of George Henry. Under at Newport, R. I., and at the Lyceum Theatre, New York. The company proposes to tour the Pacific Coast and back under the management of W. A. Le Bouffe.

Walter E. Perkins is expected to look up at the Castle Square Theatre, London, his original role of A. J. C. in *The Man from India*. At the same time, an engagement he will return to the United States to make preparations for the production of *The Man from Mexico*, which will be at their home. Mr. Perkins recently visited Mrs. J. H. H. and the authorities, and submitted to them a draft of the dramatization of *The Man from Mexico*, in which he is to play the role of a man who has been in the United States for several years and has become a citizen, and is now a successful business man.



THEATRES AND ROOF-GARDENS.

Tony Pastor's.

Charles T. Aldrich, the comedy juggler, heads a bill that embraces the four Weston Sisters, comedienne; Miles and Niram, in The Dancing Domestic; Murphy and Willard, comedy duo; three Cardowine Sisters, international dancers; Bicknell, clay modeler; Ed B. and Rolla White, athletes and bag punchers; Mitchell and Marlon, comedians; the two Lavines, comedy duo; Richmond and Clements, sketchists; Laurel and Sharp, musical comedians; Grant Sisters, seriocomics; Grace Ganter, dancer, and the vitagraph.

Keith's Union Square.

Lafayette is in his second week, introducing several novelties. The bill also includes Harry Dodd and company, in Tai 7 Ho; Chris Bruno and Mabel Russell, comedy duo; Zeno, Carl and Zeno, acrobats; Linton and McIntyre, in A Doctor's Patience; Nell McNeil and Sadie Kirby, in a new comedy sketch; H. Martin, late secretary to the American legation in Peking, who gives an illustrated timely talk on China; Emerson and Omega, comedy duo; Mr. and Mrs. Dan Hlatt, musical sketchists; the Cecilia Four, vocalists; the Zrenya, acrobats; Nizarra, singing rings act; the biograph, and the stereopticon.

Proctor's Twenty-third Street.

Reno and Richards, comedy acrobats, head the bill. The lesser lights are Westman and Wren, rural comedy sketch; Fritz Young and Emilie Sella, acrobats; Hughey Dougherty, minstrel; Williams and Adams, comedians; Polk and Treka, acrobats; Paley's kalatechnoscope; Laura Bennett, comedienne; Six and Gendey, banjoists; Gypena and Roma, demon act; Sophie Burnham, vocalist; A. C. Lawrence, ventriloquist; Simpson and Pittman, coon musicians, and the stereopticon.

Proctor's Fifth Avenue.

Minnie Dupree in a new monologue is the feature of a programme that includes the sketch, The Laughing Comedietta; A Surprise Party, by the Grace Belasco company; George Wilson, comedian; Madox and Wayne, farcical duo; Scott and Wilson, novelty acrobats; Jennings and Alto, rag-time entertainers; Swor and De Voe, dancers; Yashti Earle and Lulu Shepherd, duettists; Ely and Harvey, black-face duo; Ingram and Jacklin, song illustrators; Betta Curia, vocalist and violinist; Newell Trio, instrumentalists; Paley's moving kalatechnoscope, and the stereopticon.

Proctor's Palace, Fifty-eighth Street.

Edna Aug, billed as the "funniest woman in vaudeville," heads the bill. Others are Georgia Gardner and Joseph Maddara, in A Wife's Stratagem; Marzella's cockatoos; Jerome and Alexia, contortionists; Bates Musical Trio; the Eldridges, colored comedians; Paley's kalatechnoscope; Charles Inslee, monologist; Julia Millard, vocalist; Mathieu, juggler; Courtwright and Lee, comedy sketch, and the stereopticon.

Hammerstein's Venetian Terrace.

Johnstone Brothers head a bill that embraces Morris' Equine Circus, Rosow Midgata, Hallowsay Trio, Hayes and Healy, the De Forests, Mile, Bartho, Herbert's dogs, Sam Marlon and McCoy Sisters, Charlie Rosow, and Bessie Lamb.

Cherry Blossom Grove.

The bill includes the Colina, Everhart, Charles Ulrich, a barrel jumper, who makes his American debut; Julie Mackay, Nat M. Willa, La Belle Rita, the Ramblers, Marguerite Cornille, the Rooneys, Johnson and Deana, Four Emperors of Music, Nellie O'Neill and company, Couture Brothers.

Koster and Bial's.

This is Irish week, and the bill includes some acts on the Celtic order. The list embraces Little West-Symonds, Wood and Stone, the Rexfords, Wrothe and Wakefield, Ascott and Eddy, Mile, La Pomme, Foy and Clark, the Brunelles, the Passaparta, and others.

Casino Roof-Garden.

The Casino Beauty Minstrels continue their engagement with the same performers mentioned in last week's Mirror.

Grand Central Palace.

The bill includes Diana, World's Trio, Tenley and Simonds, Sallie Stemler, Pat and Mattie Rooney, Swan and Bamhard, Kelly and Adams, and James E. Rome and Marguerite Ferguson.

Lion Palace.

Bettina Gerard has been engaged for a third consecutive week. Others on the bill are Stinson and Merton, Madeline Burdette, Polk and Claudius, Fawcette Sisters, Mile, De Gamo, the Gillesandos, and the Hoovers.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—The great Lafayette, who has been playing a phenomenally successful engagement over the Keith circuit, reached here last week and was the special feature of the bill. He is a very versatile performer, and kept the audience entertained for a full half hour with a variety of original tricks. He began with a series of impersonations, including the Hebrew orchestra leader and his well-known Sousa travesty. Then followed the Sousa automaton, which is a very funny bit, and won him a hearty recall. He finished with a very elaborate imitation of Ching Ling Foo, and produced from space a collection of birds and beasts that astonished the spectators. His last trick, in which he manipulated two large sheets of paper and disclosed two little automata, was splendidly done, and he was compelled to bow his thanks again and again. Lafayette seems to spare no expense in putting his act on effectively, and he even employs a real

live Chinese musician, who plays weird music on an Oriental clarinet while the tricks are being performed. Next in order on the programme came Ida Van Sicien, assisted by Wallace Campbell, in a comedy sketch, called A Sporty Education. The plot deals with a bright girl who tires of conventional life, and wishes to become "sporty." Her fiancé objects, but decides to cure her. He tells her that he will send his brother to give her lessons in "sportiness." He returns in a disguise, assumes a tough manner and begins the lessons. He teaches her slang and instructs her in cigarette smoking and drinking and also undertakes to show her how to play poker. It does not take her long to discover that the "sporty" life is not worth while, and the supposed tough brother of her lover leaves her in tears. He returns in his proper person in a few moments, and there is the usual happy finish. The name of the author is not given, but he need not be ashamed of his work. The dialogue is bright, many of the lines are very funny, and the sketch as a whole is very pleasing. Miss Van Sicien presented a charming picture, and played the part of the would-be "sport" very daintily. She is a welcome addition to the list of vaudeville stars. Walter Campbell was particularly good in his impersonation of the tough. Another new sketch was presented by Edward M. Faver and Edith Simpson. It is called My Prospective Uncle, and is also anonymous. The scene is laid in the boudoir of a widow. The time is four o'clock in the morning. She has fallen asleep in a chair after a reception and is astonished when she wakes and sees the clock. She tidies up the room before retiring, and in removing a screen discovers an old farmer asleep on a couch. It turns out that he had visited the house with a friend and had fallen asleep. She decides, in order to save her reputation, that the old man will have to remain all night, so she makes him comfortable in a big armchair and retires to her own apartments. Before he goes to sleep he decides to sing a song. He then goes in search of something to eat, and the noise he makes arouses her. She returns, and in the course of their conversation she finds that he is the rich uncle of a young man to whom she is engaged to be married. They join in a short duet and the curtain falls. The sketch is not nearly as good as others in which Faver and Simpson have appeared, and although they worked very hard it failed to make a very strong impression. The songs introduced were very good and won deserved encores. The Hissels were seen once more in their ludicrous "kid" sketch and scored heavily. Charlie Case had a few new gags about his father, and reeled off his string of nonsense in his delightfully quaint and original way. Rice and Elmer were very amusing in their comedy bar act. Trovillo proved a success with his ventriloquist specialty. Bertie Fowler told several stories and gave her imitations to the accompaniment of applause. Callahan and Mack, Zeb and Zarrow, Edith Marilla, Le Page Sisters, Ziska, the magician, the biograph and stereopticon were also in the bill.

TONY PASTOR'S.—The afternoon was sultry, the audience small and listless, and the performers "took it easy" on the occasion of THE MINNION MAN'S visit last week. He took a seat near the door and watched the heroic efforts made by the perspiring players to attract the attention of the people, who had come in more to escape the heat of the street than to be entertained. The performer who occupied the stage as "the gentle comedy juggler," Mr. Alvin, may be gentle, but he is also impressionable. It is evident that he has seen a certain other juggler named Harrigan, and has unconsciously, perhaps, adopted the mannerisms of that gentleman. After Alvin came Arnold De Biere, a magician. This entertainer has either seen or heard of Imro Fox, and pays the latter's known magician the compliment of using his "trade-mark," "wait a minute." Mr. De Biere was evidently much more satisfied with his work than the audience was. Harry and Shadde Fields aroused the spectators from their lethargic state by numerous contortions and much noise. Their consciences must be very tender, as, in spite of the fact that Mr. Pastor was absent, they did not spare themselves one little bit, but carried out their sketch in full. Mrs. Fields had the sympathy of the audience, as she had to stand a lot of "monkey business," that must have been exceedingly unpleasant, considering the weather. The Brothers Bright came on next, and performed freely while indulging in some very excellent acrobatic work. Soothing and sweet were the sounds produced by the three Westons. Their music was restful and fell gratefully upon the drooping ears in front. Even their comedy was quiet and called for faint smiles, instead of loud guffaws. Like a breath of Spring came Emma Carus, in a gay pink silk dress, with shoes and other things to match. She looked so cool and cheerful that even the fat folks in the seats lifted up their wobbly eyelids and took an interest. In her rich, melodious voice, she warbled of love and sentiment and the joys and sorrows of the colored race. It was necessary for her to move about briskly when she sang the "cooniana," but she did it in an easy way that did not distress either the audience or herself. When she retired, Cook and Sonora carried on as though it were New Year's week. Miss Sonora sent the thermometer up five degrees by warbling her lay to the lunar orb, and Mr. Cook hopped about in his own artistic way. When the house was darkened the events wended his way to the cable car. Before he went in and after he went out the house was entertained by King and Stange. Daily and Devere, who presented a new sketch by James R. Glenroy, called Mrs. Martin Bradley's Maid; the Hediows, Hart and Verona, Nan Engleton and E. C. Gallagher, and the stereopticon.

PROCTOR'S TWENTY-THIRD STREET.—Edna Aug achieved the summit of her present ambition last week, and saw her name in big black type at the very head of the bill. She presented her new specialty, which was described in this column a few weeks ago when she was seen at the Fifth Avenue and repeated her pronounced success. She improves constantly and her specialty went even better than before. Jerome and Alexia won applause with their "frog and lizard" act. Maurice Hageman, Charles Schroeder, and Alice James were seen for the first time here in a new musical sketch called Innomia, which was only mildly interesting. Burt Hodgkins and Grace Leith made a hit in their "rube" sketch, Seth Haskins' Courtin'. Wrothe and Wakefield deserve the attention of the White Rats for their barefaced appropriation of Stinson and Merton's

"echo" business. The Bates Musical Trio, Paley's kalatechnoscope, Yashti Earle and Lulu Shepherd, the Eldridges, Mathieu, Courtwright and Lee, and the stereopticon were also in the bill.

PROCTOR'S PALACE, FIFTY-EIGHTH STREET.—Wilfred Clarke, assisted by Clement Hopkins, Mabel Roebuck, Minnie Monk, and Theodore Carew, headed the bill, and presented George Henry Traylor's farce, Oscar's Birthday, with great success. George Wilson made merry in great cork. The Rixford Brothers did some smart "stunts." Tenley and Simonds kept the house in roars with their Celtic criticisms. J. Frank Ely and Florence Harvey in their sketch, William and Mandy, made a pleasing impression. Westman and Wren repeated the bit they made at the Fifth Avenue in their rural sketch. Emil Chevalier, Foster and Davis, Richard Thomas, the Hediows, the "Invisible Voice" overture, Paley's kalatechnoscope, and the stereopticon were the other features of the bill.

PROCTOR'S FIFTH AVENUE.—Reno and Richards headed the bill and kept the house in great humor with their oddly original antics. Marzella's trained birds did many wonderful tricks. Hughey Dougherty was on hand with a rignarole on current topics that won many laughs, and the veteran added to his popularity. Fritz Young and Emilie Sella did some remarkable acrobatic tricks. Cole and Johnson and the Freeman Sisters showed the very latest wrinkles in "coon" business with great success. Others who pleased were O'Rourke and Burnett, Gypena and Roma, Julia Millard, Six and Gendey, A. C. Lawrence, Little and Pritzow, Ramsey Sisters, and Haight and Dean. Paley's kalatechnoscope and the stereopticon were retained.

LION PALACE.—Bettina Girard, who was re-engaged, repeated her decided hit and was warmly applauded. Edward Leslie, back from Europe, with a somewhat renovated act, worked a little too fast for the audience, whose powers of perception were probably dulled by the hot wave. This annoyed him, and he made the fatal mistake of showing his displeasure by sundry cynical and sarcastic remarks made in an undertone. He is clever, nevertheless, and works with more intelligence than the average performer. Bar and Evans were funny. Lewis and Elliott seemed to make a bigger hit with the audience than any one on the bill, except Miss Girard. The Bernhards sang excellently and created a favorable impression, though the man might improve his make-up and costume, which is uncanny. Mile, Carrie's musical entertainment fell flat through no fault of her own. The orchestra was a wild and terrible affair, run on the independent plan of every man for himself. Their inharmonious clashes with the petite Carrie would have exasperated a saint. Agnes Miles sang ballads; Kelly and Reno scored; John Starr juggled; the Manhattan Comedy Four were fair, and Fields and Barlow closed the performance with one of the most melancholy exhibitions of "hi-le-hi-lo" comedy that has ever come to town.

CASINO ROOF-GARDEN.—A female minstrel show was the "novelty" offered last week. It included the usual semicircle and a musty collection of gags. Geraldine Thornton was the best feature of an olio that embraced Lew Simmonds and Frank White, the three Gardners, Mile, Irene and her dog Zaza, Walsh and Shapert, Stewart and Gillen, Marjorie's dogs, and Charles B. Ward. The closing act, done by Jack Gardner and a bevy of girls, was very good.

HAMMERSTEIN'S VENETIAN TERRACE.—Gertrude Haynes was a newcomer here last week, and her unique and pleasing specialty met with decided favor. She was assisted by Master James Byrnes, who sang excellently. The Johnson Brothers continued as the star feature of the bill. Their bicycle act is really extraordinary. Other acts more or less interesting were furnished by the Holloway Trio, Sam Marlon and the McCoy Sisters, Catherine Bartho, who aroused much enthusiasm with her graceful dancing, Bessie Lamb and her "picks," the De Forests, the Rosow Midgata, Zrenyi and Millie, and Hayes and Healy.

CHERRY BLOSSOM GROVE.—Two foreign novelists were seen for the first time in America here last week. They were the Ramblers, jugglers, and La Belle Rita, cyclist. Both were fairly well received, but created no sensation. A new ballet called The Dolls' Revel, put on by Carl Marwig, was very pretty and won deserved applause. Annie St. Tel added to her reputation by her work in this new production. Josephine Sabell's songs were warmly encored. Others on the bill were Everhart, Adolf Zink, Nat M. Willa, the Colina, Marguerite Cornille, Nellie O'Neill, F. De Witt and Burns, Joseph Adelman, Johnson and Dean, Montgomery and Stone, Wartenburg Brothers, and Delmore and Lee.

KOSTER AND BIAL'S.—Foy and Clark presented their comedy act with much success. Songs were sung by May Fiske, the Fawcette Twins Sisters, Elsie Raa, and Attie Stecker, and Fena Brothers. The Brunelles, with their automaton theatre; Hale and Frances, Mile, La Toska, the Passaparta, and the Voujeres were also in the bill. Large crowds were attracted, as the roof is one of the coolest in the city.

GRAND CENTRAL PALACE.—A fair entertainment was offered by Louis Dacre, Max Unger, Genaro and Theol, Pitrot, Raymond and Bernard, Carver and Pollard, Willett and Thorne, Swift and Huber, and De Vere and Shurtz.

AN AMBITIOUS MANAGER.

A very young manager in a Connecticut town sent a letter to the Sisters Tyson last week which shows that education and ambition do not go hand in hand in Connecticut when it is a question of getting into the theatrical business. The epistle runs as follows:

"Sisters Tyson,"

I am looking for people for and entertainment in the "Music Hall," this city. I don't know the date. And if you have a date, open in July let me know at once. State in first letter what you would come for one night and weather you could do one or two turns.

The Tysons did not bother wasting a stamp and their time by replying. The manager who didn't know the date of his "entertainment" is still in the dark as to "weather" the Tyson Sisters could do "one or two turns."

DEWEY THEATRE CASE.

The Appellate Division of the Supreme Court on July 17 affirmed the decision of Justice Fitzgerald, in ordering the appointment of ex-Judge Bookstaver as referee in the case of the Sabbath Committee against T. D. Sullivan and Morris Kraus, proprietors of the Dewey Theatre. When the referee was appointed the Sabbath Committee appealed the case. On July 20 the attorneys for Sullivan and Kraus applied to Justice Bischoff, of the Supreme Court, for confirmation of the referee's report, which was in favor of the managers. The lawyer for the Sabbath Committee opposed the confirmation of the referee's report, and the justice, after listening to heated arguments on both sides, reserved his decision.

CHARLES HORWITZ MARRIED.

Charles Horwitz, of Horwitz and Bowers, the well-known song writers, was married to Sara Burckheimer, a daughter of Dr. Burckheimer, of Washington, D. C., on Sunday, July 15. The many friends of the bride and groom showered them with costly and useful gifts and congratulations. Mr. and Mrs. Horwitz are "at home" to their friends at the Waldorf-Astoria.

A BIG NEW ACT.

Lottie Gilson and J. K. Emmet have combined to do a new sketch in vaudeville and are now rehearsing preparatory to opening early in August. The act will be handled by Robert Grau exclusively. Time for thirty-three weeks has been offered by the Association of Vaudeville Managers, and will undoubtedly be accepted.

GUS WILLIAMS ON TOP.



HASHIMS GET KOSTER AND BIAL'S.

The Hashim Brothers, of Philadelphia, have secured Koster and Bial's after all. The details sent out last week were circulated so that the negotiations could be carried on with greater secrecy. The lease was signed on Wednesday last. It is for five years, beginning Sept. 1. The Hashims will run the Philadelphia and Washington, and will conduct it on the plan which has made the Philadelphia house so profitable. Two performances a day will be given and the highest price will be 50 cents for an orchestra chair, with proportionately low charges for sittings in the gallery and balconies.

High-class vaudeville will be the attraction, and it is promised that several novelties will be sent over from Europe by Alexander Hashim, who sailed on Saturday to negotiate with prominent European stars. Many changes and improvements are contemplated, and the interior of the house will present a somewhat altered appearance when the season opens.

As the Hashims are the only managers of prominence who are not in the Association of Vaudeville Managers, the outcome of their bold move in securing Koster and Bial's will be watched with great interest. N. Hashim will be the resident manager.

A rumor was circulated last week to the effect that the roof-garden would close this week. John Koster requests THE MIRROR to announce that this is not the case, and that the open-air theatre will be conducted by him until the Hashims open the hall down stairs in September.

NOTES FROM LONDON.

In a letter received last week from Snyder and Buckley, they send the following interesting items concerning Americans now in London: Lynch and Jewell opened in Cork, Ireland, and made a big hit. Smith and Cook at the Palace are in for a run. Jerry Hart introduced the American game of net ball at the Alhambra, and the attraction is there to stay. Smith and Campbell opened at the Palace. They were in London two weeks in advance to study the English audiences. Whitney Brothers are repeating their former success at the Palace, also De-rendera and Breen at the Hippodrome. Saharet opens at the Alhambra soon, and Ching Ling Soo, the new Chinese magician, is a top-liner at the same house. Helene Mora opened at the Tivoli and scores heavily. She has been here before, and is a favorite. Snyder and Buckley have just concluded a successful three months' engagement at the syndicate halls in London. They go on the Stoll tour for seven weeks and then return to America. They have been offered a lot of work in Europe, but refused it, as they intend to stay in the United States, as the climate suits them better than that of England.

LILLIAN BURKHART'S NEW PLAYS.

Lillian Burkhardt produced two new plays during her engagement on the Orpheum Circuit. They are Captain Suzanne, by Brandon Hurst, and Garret Salvation, by Marion Short. Both are reported to have made hits. In Captain Suzanne Miss Burkhardt appears in male attire, and in Garret Salvation she enacts a more serious role than any she has heretofore attempted. Her engagement at San Francisco lasted five weeks, and in Los Angeles four weeks. Her press work during both engagements gave ample testimony to her business as well as her artistic ability. Pictures, interviews, write-ups and startling stories filled the columns of the coast papers, and the criticisms of her work were entirely favorable. On July 11 a souvenir matinee was given in Los Angeles, when souvenir spoons were distributed, and the matinee girls attended a reception given by Miss Burkhardt on the stage.

PAULINE HALL'S TOUR.

Since she closed with Francis Wilson early in May, Pauline Hall has had an unbroken season, playing dates, and the popular prima donna has never been in such demand as now, having booked through Robert Grau seventeen consecutive weeks at her regular salary. Miss Hall's summer route includes Shea's, Buffalo; Garden, Cleveland; in Wonderland, Detroit; Providence Opera House, Lake Erie Park, Toledo; Olen-tangy Casino, Columbus; Masonic Temple, Chicago, and Duquesne Garden, Pittsburgh. Miss Hall has no open time till the Spring of 1901.

FRED NIBLO HITS LONDON.

Fred Niblo, the American humorist, made his first appearance before an English audience on July 9, at the Palace Theatre, London, and scored an immediate success. Within two hours after he had made his hit, he had received offers for nearly two years' work. News of the success of a new act travels very quickly in London, and the agents are always on hand with contracts for those who "make good."

MUSIC HALL'S SUMMER NUMBER.

The Summer number of the London Music Hall came to hand yesterday. It makes a book of forty-eight pages, exclusive of the cover, and is filled with matter of much interest to vaudeville performers. The popularity of this enterprising paper is shown by the large number of full-page advertisements inserted by the best-known performers of Europe and America.

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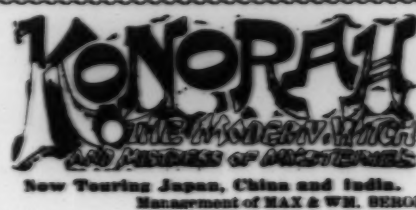
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THE WHITE RATS OF AMERICA

CONCERNING ★ VAUDEVILLIANS

The Society of Vaudeville Stars lately organized in New York City called "The White Rats of America" wish it understood by all to whom it may concern, that said society is a social order founded on the same principles of brotherly love as "The Water Rats" of London, England, and composed of vaudeville players who combine such excellence in their art as public entertainers, with such stable heart qualities as men, and such high standing as good fellows, that they may justly be called Stars from all points of view, "Rats" being the word "Star" spelled backwards.

Some of the many reasons for the organization of this social order of Artists and Good Fellows, and some of the objects which they will make the aim of their lives to attain are herein set forth: The White Rats believe that their vocation in life, when rightly considered, is a noble one, and should be recognized as such by the world at large.

Yet we, "The White Rats," feel that many coarse and objectionable elements do now exist in our field of work and play which must be eliminated ere we can hope to be appreciated, respected, and held in esteem for our services and for our real worth. Therefore, it shall be our honest endeavor to eradicate all such barriers that stand in the way of our progression.

We maintain that the better members of our profession are entitled to more respect and serious consideration than has as yet been accorded them.

We believe that as there is now a high order of intelligence pervading the vaudeville profession, and as the spirit of manhood and morality exists in the hearts of many of the members of said profession, it is possible by unceasing and earnest effort to make our calling a dignified one; and we believe that the time is now ripe for the organization of a social order, which, by the well-directed efforts and high aims of its members, individually and collectively, will incur not only the admiration of the public for our talents, but the highest esteem of the world for our worth as men. And one of our constant aims shall be to inculcate in the hearts of our brothers such sentiments as shall tend to make us noble and true, and those principles which we deem most conducive to our moral and mental elevation, and to discuss and advocate in open lodge all such measures as shall militate against our retrogression, further our advancement, and make us financially independent, free, and estimably respected in the eyes of our professional brothers and the world.

Though we may move slowly at first, we shall exert our utmost endeavors to ultimately gain representation in Congress and have measures passed for the benefit of our Profession; which, though now representing a considerable number of the denizens of the United States of America, and who, though subject to all laws passed, have no voice in the making. We believe that laws should be passed for the protection of original material in our profession.

At present we will try and arrange with managers for the protection of such original material, so that thieves and pirates may not earn subsistence and false fame with the Creations of Honest Men's brains, without payment or even permission from the Author.

We shall endeavor (and we hope without running the risk of being called prudes or fanatical reformers) to infuse a more wholesome spirit of refinement and culture in our stage performances and in our demeanor in public than has heretofore characterized our sphere of the Theatrical profession; though in the latter regard we shall ever retain our free and jovial spirit of Bohemian unconventionality and our world-wide views.

Those mental unfortunates vulgarly known to the public as "knockers" and "grafters" will not be tolerated by "White Rats" in any way; though avenues of escape from the fury of their own heart-poison will be pointed out to them by magnanimous "Rats."

Knocking and scandal must be unknown in "Ratland," and when any member of the profession seeks cheap advertisement by the publication of his personal domestic affairs, he will not be eligible to become a "White Rat;" neither will he be eligible if he is lacking in any of the qualities stated in the first clause of this prospectus; and when any member of Ratland shall prove unworthy of our trust and Brotherly Love, he shall be asked to resign; failing in which, he will be expelled, regardless of his professional or financial standing.

We hold it as an indispensable necessity to our existence that the order be kept pure and live up to its name.

The White Rats will give entertainments for a season of four weeks annually; said entertainments will be given by members available at the conclusion of regular seasons, the proceeds to be expended in building a convenient Home and Headquarters for the "White Rats."

The services of the order will always be available for noble charities and worthy causes outside of Ratland. Members will be expected to send complaints of unkind treatment in Hotels and on railways to headquarters; also papers, routes, etc.

It cannot be too strongly impressed that we are not in any sense organized to fight or seriously consider any combination of Capital or form ourselves into a "Trust" of any kind for the purpose of incurring the enmity or displeasure of any person or persons connected with our profession or any other calling.

Still we recognize the truth contained in the words of Mark Twain that "some people worship power, some worship rank, some worship God, some heroes, but all worship Money."

And as Artists the world over are less inclined to Mammon Worship, less thrifty, less saving, than any class of all the intelligent Sons of Men, we, the "White Rats," shall deem it our bounden duty to place our order on a financial footing, so we may feel and know that we have passed that point where our welfare, happiness, or honest ambition can possibly be injuriously affected by any circumstances whatsoever, short of being dispossessed of our God-given talents by the Giver of all Good.

It is therefore understood that each member shall enter into the spirit of all our enterprises, outings, innings, socials, smokers, entertainments, etc., with his whole heart and soul.

We cannot expect to accomplish much unless we are sincere. With sincerity we can move Worlds and disprove the statement which says: "We cannot be loyal to each other." With sincerity we can remove the spider of prejudice that warps the hearts of those whose esteem we desire to gain, and own ourselves, hearts and souls. Without it we can do nothing.

Our services have always been ready at the call of the Public for any worthy cause; they are still at the Public's command.

If we in turn should call upon the Public to assist us, it will only be for noble causes. We anticipate that there will be sacrifices to make which nothing but loyal hearts can stand. We will be ready for the test, and, though we profit not ourselves, we will leave behind us for those who choose to follow up the hill of evolution in our wake a legacy rich with sincerity and sweet with Brotherly love; and in this our enterprise we ask the blessing, the help, of the Father Almighty, Whose heart is love, Whose light we will follow, Who is God of All.

The appended list comprises 124 duly made White Rats in good standing and 45 members of our profession who have been unanimously elected and passed as eligible to become White Rats.

George Fuller Golden
Dave Montgomery
Fred Stone
Sam Morton
Geo. Reno
Frank Richards
Sam Bernard
A. O. Duncan
Happy Ward
Ezra Kendall
Tom Nawn
Geo. Cohan
Jerry Cohan
Tom Lewis
Sam. J. Ryan
Jas. Richmond Glenroy
Lew Do. Kstader
Waterbury Bros. & Tenny
Arthur Dunn
McInyre & Heath
Chas. Ross
Milton Nobles
John Dillon
Harry Dillon
Peter F. Daily
Milton Royle
Nat Haines
Joe Pettingill
Chas. Dixon
Hayes & Healy
Andrew Mack

Jess Dandy
Stuart Kollins
Tim Murphy
Jack Ashby
Carroll Johnson
Nat M. Wills
Smith & Campbell
Jas. F. Dolan
Dan Daly
Bert Coote
Jack Tucker
Jas. Harrigan
Wm. Schrode
Thos. E. Murray
Cliff Ryland
Wm. Cameron
Chas. McDonald
Press Eldridge
Larry Dooley
Gus Williams
Geo. W. Day
Al Filson
Al Stinson
Geo. Evans
Jas. J. Norton
Frank D. Bryan
Sam Marion
Geo. Thatcher
Chas. Wayne
Arthur Sidman
Digby Bell

Ed Latell
Falk & Seamon
Chas. Aldrich
John C. Rice
Olympia Quartette
Will Cressy
John Conroy
Robert Hilliard
The Great Everhart
Lew Hawkins
Arthur Rigby
Jno. Ransome
Wm. Robins
Jos. Hart
Edmond Hayes
Ralph Johnson
Chas. Mason
Hal Merritt
Jno. Russell
Frank Hall
Jas. Cook
Sager Midgley
Mark Sullivan
Ralph Post
Mark Murphy
Billy Carter
W. C. Matthews
Junie McCree
Al Wilson
Eddie Garvey
Tim Cronin

Al Leach
Chas. T. Ellis
Johnny Ray
Evans & Vidocq
Eddie Foy
Harry McBride
Joe Roberts
Ed. M. Favor
Ray L. Royce
Chas. Moreland
Thos. Ryan
Thos. Lewis, F. & L.
Herbert Holcombe
Sam Curtis
Eddie Bogert
Neil O'Brien
Dick Staley
Johnny Page
R. G. Knowles
J. Royer West
Harry Linton
Joe Coyne
Jim Marba
Frank Gardiner
Chas. Sweet
Frank Herbert
Billy Clifford
Wm. Hines
Fred Eckert
Chas. E. Grapewin
Edgar Atchison Ely

Dan McAvoy
Jim Tenbrook
John Thorne
S. Zeno
Joe Flynn
Hugh Stanton
Tommy O'Brien
John Canfield
Martin O'Neill
Chas. Harding
Bernard Dyllin
Claude Bartram
Johnson, Riano & Bentley
Willis P. Sweatnam
Frank Cushman
Jas. Lowrie
Al. Grant
Walter LeRoy
Bert Leslie
Delmore & Lee
Wm. Healy
Lew Sully
Geo. Lavender
Hughy Dougherty
Barney Fagan
Joe Wilton
Johnson, Davenport & Lorella
John T. Kelly
Barney Reynolds
John W. World

The White Rats meet every Sunday. Temporary Lodge Rooms, Gramercy Lyceum.